

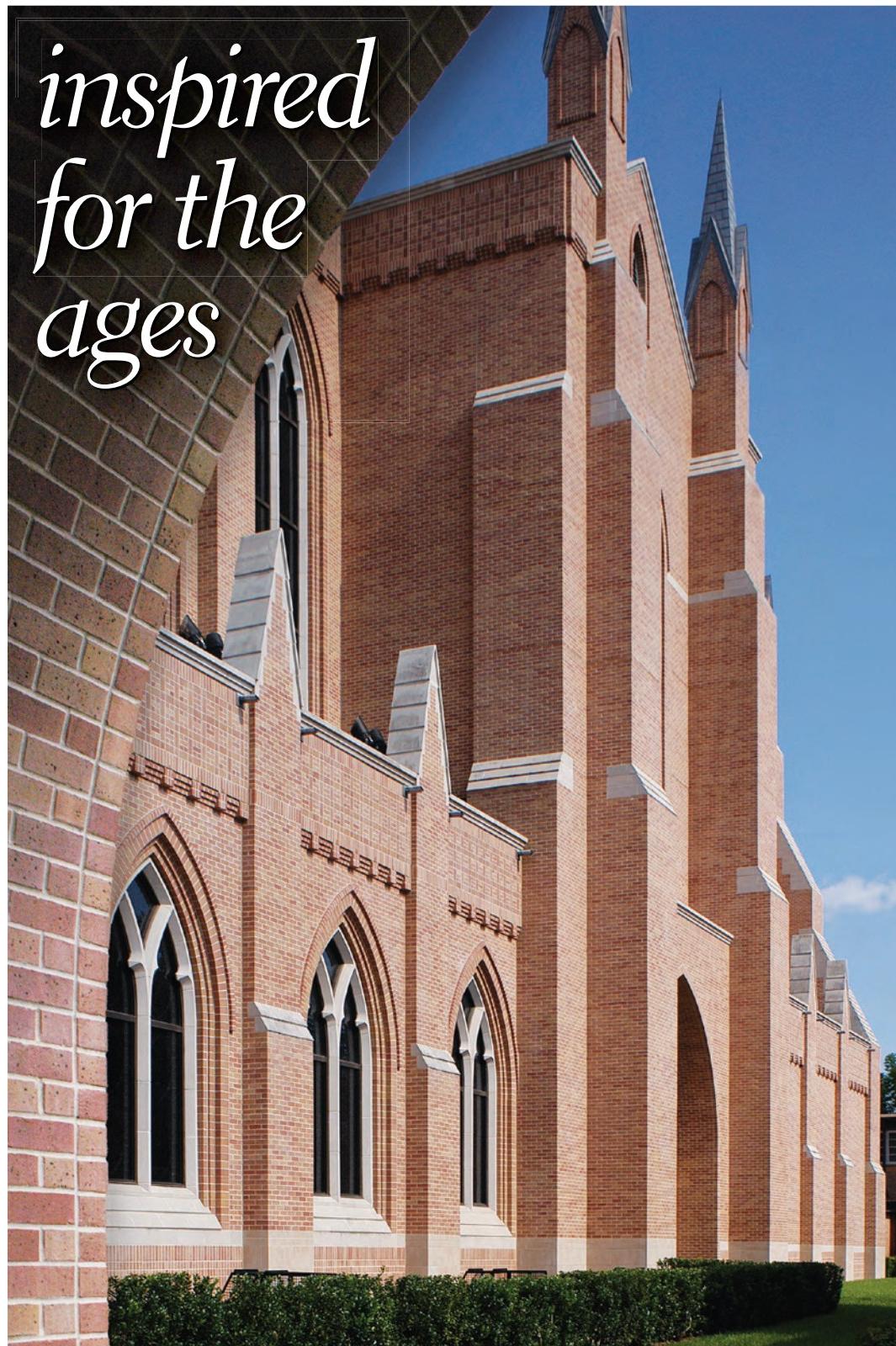
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ON THE COVER

Square of Circles, Dallas, by Jay Smith, AIA; photo illustration by Jay Smith, AIA. (above, from left) 2006 Design Awards jury Frederic Schwartz, FAIA; Victor "Trey" Trahan, FAIA; and Rodolfo Machado, Assoc. AIA; staff photo.

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TexasArchitect

September/October 2006

Volume 56, Number 5

The Official Publication of the Texas Society of Architects

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the Texas component of the American Institute of Architects (AIA). Copyright 2006 by TSA.

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Periodicals postage paid at Austin, TX, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is \$20 per year for TSA members, \$25 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Regional Inflections

The jurors' distinctive voices added an incorporeal dimension to their comments

THIS year's Design Awards jury offered a study in regional vernacular, but not the architectural kind. It was their voices that fixed them to identifiable places on the map and hinted at the experiences that frame their sensibilities. Their two days of discussions was an aural feast for those in the room, with their unique inflections and cadences adding an incorporeal dimension to their comments. Schwartz, the consummate New Yorker, reveals his origins with each dropped "r." Trahan's Louisiana roots are evident in his measured, mellifluous drawl. Machado, though he emigrated from Buenos Aires four decades ago, still retains the rapid, clipped cadence of a native Porteño.

Reviewing the 248 Design Award submissions took up half of the jury's first day, with 73 projects remaining for the second round. By that point the jurors already were in agreement that three projects were definite winners—Floating Box House by Peter L. Gluck and Partners, Architects; Footbridge by Miró Rivera Architects; and Methodist Healthcare Ministries by Kell Muñoz Architects.

While they commended the Floating Box House for its "powerful presence" and the Methodist Foundation Headquarters for its "spiritual essence," the jurors were especially effusive in their praise of the Footbridge. (If only you could have heard their distinctive voices...)

"I think this one is as close as one can get to a masterpiece," Machado said. "With all due respect, it's not a word I use too often. I think it is profoundly creative. Very fresh, unique, and memorable. I think it is an exquisite piece of architecture and I think it's going to last in peoples' imaginations as one of those rare moments when something new and fresh is done. It's superb."

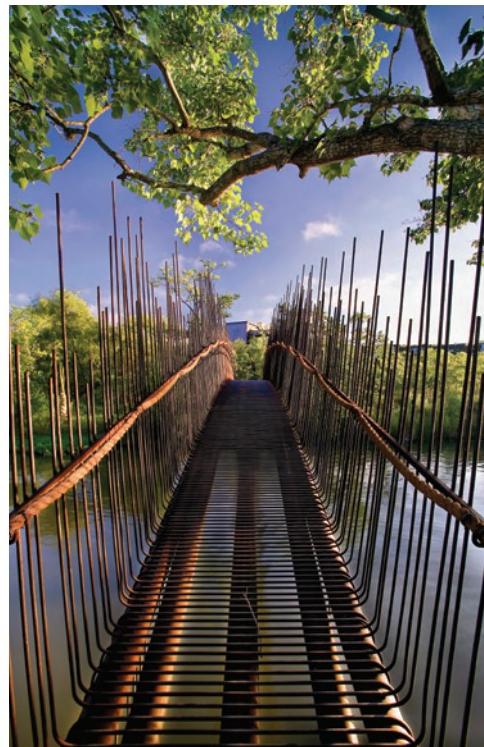
Schwartz agreed: "I think the jury, while we couldn't give the grand award, all agreed that this was a project that elevated architecture to art and art to architecture. This is a magnificent project that shows the role of architects in art and infrastructure, architects in the making of art. Beautifully conceived, beautifully detailed. Relates to nature but holds its own as architecture and sculpture and engineering. I would say this is a type of project that any architect should aspire to. To me, it would be a national

treasure in relationship to perhaps Faye Jones' work in the sensitivity of using materials. This is a project that all of Texas should be proud of. I just think this thing is incredible."

And Trahan was equally laudatory: "I can't say enough about this project. I'm intrigued with it because the needs that inform this project have kind of a segmentation to them much like deformed rebar. I think of this bridge similar to the construction of a footing or a concrete beam where you use these stirrups to tie the major bars and the way these stirrups begin to randomly protrude upward and downward. And the intriguing thing about those that cantilever downward is the way they reflect in the water. And, of course, these gentlemen were brilliant in their photography, in the way it was photographed—I think it was a white swan in front; that delicate, soft, natural aspect in contrast to these rough-textured, rusting bars. It's just beautiful."

The jurors also agreed that Texas architects have designed a great number of excellent projects, and that is manifest in the large number they awarded—23 with Design Awards and seven with Studio Awards. The projects will be celebrated during the TSA convention scheduled Nov. 2-4 in Dallas.

STEPHEN SHARPE



PAUL FINNELL

The jury singled out Miró Rivera Architects' Footbridge for particular praise. The project on Lake Austin, featured in the May/June *Texas Architect*, also received a 2006 AIA Small Projects Award.

T4 Staff Update

With the hiring of Andrea Exter as associate publisher, the magazine staff is back to full strength. She began duties Aug. 1, and soon became immersed in production of this edition. Her position requires project management skills as well as a high level of technical proficiency to build the ad pages from the digital files sent by advertisers. Andrea, a native of Lubbock, holds a degree in journalism from UT Austin and comes to T4 from O'Connell Robertson and Associates where she coordinated marketing efforts for the firm with offices in Austin and San Antonio.

And if you think this edition seems particularly hefty, you're right. The 120 pages represents a number not seen since the mid-1980s. While this doesn't break any records for *Texas Architect*, my survey shows this edition having the third-most

pages in T4's history. (With 150 pages, the May/June 1986 "Texas Sesquicentennial" edition still holds the record.) The combination of three factors resulted in this extra-large volume—features on 23 Design Award-winning projects; distribution at TSA's 67th Annual Convention & Expo in Dallas; and the many advertisers who want to reach the readers of this "Design Awards" edition.

Also, because this edition took extraordinary efforts to publish, the staff wishes to thank Teresa Sansone Ferguson and Andi Beierman for helping with production. Taking on the responsibilities of interim associate publisher, Teresa worked on the July/August edition and trained Andrea. Andi assisted Ashley St. Clair, T4's art director, to lay out features and other pages. She also wrote the Backpage article that closes this edition.

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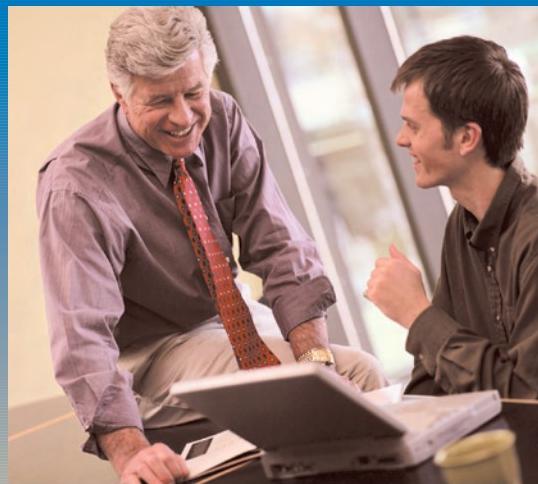
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TSA Announces 2006 Honor Awards

A U S T I N The Texas Society of Architects has announced its annual Honor Awards to recognize significant contributions to the architectural profession and the quality of the built environment. The Honor Awards will be presented during the TSA annual convention scheduled Nov. 2-4 in Dallas.

The TSA Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA will be presented to **Frank D. Welch, FAIA**, of Frank Welch & Associates in Dallas.

A native of Sherman, Welch earned his degree in architecture from Texas A&M University before spending a year in France on a Fulbright Scholarship. He worked for O'Neil Ford and Richard Colley prior to establishing his own one-man office in Odessa in July 1959. A year later he moved his office and family to Midland over the years where he mentored a stream of interns who later went on to establish their own exceptional design practices. Frank Welch & Associates relocated to Dallas in 1984.

"For several decades Frank D. Welch, FAIA, has been the embodiment of the highest achievements of Texas architecture and of architectural practice," wrote W. Mark Gunderson, AIA, in a letter recommending Welch for the award. "His singular example is reassuring to architects across the state in the breadth of concerns which he brings to his practice."

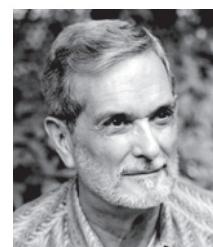
"His works are handsome, intelligent, polite to the people they serve, rooted in place and history, and they visibly enjoy the passage of sunlight. The baton of regional modernism was passed to Frank Welch, and he has advanced it far down the track, setting the pace for the rest of us," wrote Max Levy, FAIA, in a separate letter.

Welch received TSA's John Flowers Award in 2003 for his writing, and his architectural work has been recognized by numerous TSA Design Awards, including the 25 Year Award in 1997 for The Birthday, a small weekend retreat in Sterling County. Also, his firm was honored in 1998 with the TSA Firm Award. He has served as a contributing editor to *Texas Architect* since 1998. His book, *Philip Johnson & Texas*, was published in 2000 by the University of Texas Press.

Oglesby • Greene was named as recipient of the 2006 TSA Firm Award. The firm's origins date to 1950 when Enslie "Bud" Oglesby established his own architectural practice. The firm changed its name to the Oglesby Group in 1968 and set up new offices in downtown Dallas where



Frank Welch, FAIA



Philip Henderson, FAIA



Barry Moore, FAIA



Lonnie Hoogeboom, AIA



Oglesby • Greene



Jason Puchot,
Assoc. AIA



Paul Bielawowicz,
Assoc. AIA



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it continues operating in the same location. James "Jim" Wiley joined Oglesby in 1954 and retired as a senior partner in 1996. In 1995, the firm merged with the Office of Graham Greene and was renamed Oglesby • Greene.

Today the firm is co-owned and led by Joe M. McCall, FAIA, and Graham Greene, AIA. Their projects are notably diverse in program and type, and have included schools, healthcare facilities, houses of worship, corporate headquarters, municipal buildings, as well as many residences. The firm has garnered more design awards from AIA components than any other firm in the Dallas/Fort Worth area, and prides itself for an ongoing history of incubating young talent. The many young architects who have worked there include Max Levy, Ron Wommack, Cliff Welch, Juris Laivins, Greg Ibañez, Kurt Goll, David Farrell, Frank Rayburn, Tuck Henry, Dick Clark, Jim Wright, Downing Thomas, and Dale Selzer.

Among the firm's recent work is Dallas Public Library's, West Love Field Branch (under con-

struction); Texas Discovery Gardens (Phase II under construction); Dallas Police Memorial; and Anjuman-E-Najmi Islamic Mosque and School.

Philip C. Henderson, FAIA, owner and principal of Philip C. Henderson Architect, will receive the TSA Award for Community Service in Honor of James D. Pfluger FAIA. Henderson has enhanced the community through projects focusing on the urban environment and social care efforts. The award recognizes a TSA member, firm, or chapter for extended commitment to community service or significant contribution evidenced in positive impact on urban, environmental, or neighborhood issues.

Barry M. Moore, FAIA, with Gensler and the University of Houston, is the recipient of the TSA Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec FAIA, which is awarded to an architectural educator for distinguished achievement. Moore

"Honor Awards" continued on page 22

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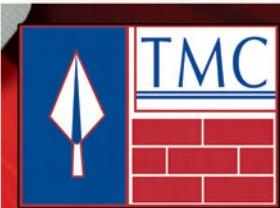
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Rehab of Historic 'Rock Ranch' Recognized by Preservationists

WISE COUNTY In his essay "The Necessity for Ruins," J.B. Jackson writes of the importance of an "interval of neglect" in the history of a built object or landscape. "Ruins," he notes, "provide the incentive for restoration, and for a return to origins." While the old adage — we only miss things once they are gone — may very well be true, Jackson proposes that we also can appreciate things while they are here and take action before those things are lost forever.

Preservation Texas is dedicated to that idea. The Austin-based non-profit group aids the often complicated and expensive preservation process by building partnerships between government and other organizations to protect irreplaceable examples of the state's built environment. Best known for its annual "Most Endangered Places" lists that identify sites at the greatest risk of being lost, Preservation Texas also recognizes projects that demonstrate creative solutions for the rehabilitation of historic structures. Its 2006 Historic Rehabilitation Award recognizes the renovation of a Civil War-era stone dwelling near Decatur, a project recently completed by Dallas-based architect Stephen B. Chambers, AIA.

The current owner is the grandson of a Wise County rancher who took possession of the four-room structure a century ago. He contacted Chambers after realizing time was running out for the deteriorating stone structures his family had always referred to as "Rock Ranch." Having been mostly abandoned for 40 years, there was considerable work to be done. The two men developed a course of action to adapt the house into a weekend retreat by preserving the buildings and the isolated rural environs while making minimal architectural interventions that wouldn't compromise the rustic experience.

The exterior's simple formal massing was essentially left unaltered. According to Chambers, the original stonework was in remarkably good condition despite its considerable age. Framed by the remains of a ruined stone wall of a neighboring barn, the complex seems to inherently belong in the landscape where it exists, in part because it is built of native limestone quarried from natural outcroppings less than 300 feet away. The roughness of the masonry still bears the dimpled evidence of the hands and simple tools that carved it. As with many examples of early Texas architecture, ornament is not lacking but it is simplified. Take for

example the detailing around the "Gothic" attic window. Rather than the ornate carving that more skilled stonemasons might have wrought, the opening was instead emphasized by a pattern of "dimples" drilled into the face of the stone by hand with a bow drill. The elegance and economy of this solution is made all the more apparent by the restrained massing of the structure itself, which was preserved with only a small stone lean-to shed added to enclose an air conditioning unit and a water heater.

The house consists of three square rooms on the ground floor with a fourth room located upstairs above the central room. The floors and ceiling structures were carefully numbered, removed, rebuilt, and reinforced. A thin layer of rigid insulation was added under the new shingle roof made of wallaba (a type of naturally fireproof wood) and air conditioning ductwork was buried below the new wood floor (the original flooring having rotted beyond repair). Interior walls of plastered rubble were stabilized and electrical conduit was chiseled in and plastered over as needed. The rough-hewn ceiling structure was illuminated from below with inconspicuous cable lighting that highlights the texture while providing the interior with a warm glow.

Chambers also converted one other building on the site. Originally built as the stone base for a water storage tank, this structure was converted into the bathroom facilities for the house. By choosing the outhouse option, the formal purity of the main house was preserved and none of the four rooms needed to be subdivided to provide a bathroom. More importantly, locating the toilet facilities outside ensured that today's occupants maintain a level of historical accuracy that connects them to the day-to-day existence of the house's original inhabitants. While they might curse this level of connection



PHOTOS COURTESY STEPHEN B. CHAMBERS, AIA

(above) The recent renovation of 'Rock Ranch' near Decatur received Preservation Texas' 2006 Historic Rehabilitation Award. (below) Built in the 1860s, the stone structure still bears the marks of an unknown artisan's hands.



on cold or wet evenings, the current occupants will experience the essence of what makes this project unique.

History has not been sanitized here, and the evidence that the house was built 150 years ago by resourceful individuals with limited technical means is ever-present. At the same time, the project provides a compelling opportunity for a family to temporarily remove itself from the complexities and noise of the modern world. While at Rock Ranch, family members immerse themselves in a different time and in a different place where they can appreciate the rustling of wind through oak trees and contemplate a shadow moving across a limestone wall.

J. BRANTLEY HIGHTOWER

Information on Preservation Texas' other awards and its "Most Endangered Places 2006" list is available at www.preservationtexas.org.



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Houstonians Rally to Preserve Theaters

H O U S T O N When the Greater Houston Preservation Alliance (GHPA) added two Art Deco theaters to its "most endangered" list in July, there was an unprecedented outcry to save the buildings from being razed. The response has been unique for Houston, where land value is king and buildings, the bearers of history and identity-of-place, are expendable. Within 10 days, more than 20,000 people had signed an online petition in support of GHPA's actions to preserve the theaters.

The threatened gems are Alabama Theater on Shepherd and the River Oaks Theater on nearby West Gray, as well as much of the adjacent River Oaks Shopping Center. All the properties are owned by Weingarten Realty Investors. An article published July 22 in the *Houston Chronicle* by staff writer Lisa Gray brought the news to a wider audience, and was quickly followed by coverage on local television and radio stations. Bloggers soon were expounding on numerous Web sites. The *Chronicle* ran several more articles, columns, and letters to the editor updating readers on the public furor. Demolition opponents went before the City Council to raise interest in strengthening the city's virtually non-existent preservation ordinances.

Tenants of the River Oaks Shopping Center told the GHPA and the *Chronicle* that Weingarten leasing agents had informed them that demolition of the center would begin later this year with the western sections of the five-block-

The River Oaks Theater, built in the late 1930s as part of the River Oaks Center, is Houston's oldest operating movie theater. It's interior still recalls a by-gone era.



PHOTOS BY GERALD MOORHEAD, FAIA

Designed by Dallas architect W. Scott Dunne and built in 1939, the Alabama Theater was converted in 1989 for use as a Bookstop. Tenants were notified this summer that the owner was considering demolishing the shopping center.

long complex, proceeding to the theater building by 2008. Tenants were told that the northeast corner of Shepherd and Westheimer would include a site for a new restaurant and a multi-story structure for a Barnes & Noble (current occupant of the Alabama Theater further south on Shepherd; see below) with a parking garage behind. A residential high-rise is projected for the theater site. Weingarten's scheme, in drawings seen by the *Chronicle*, are by the Houston firm Hermes Architects, the designers of the Venetian-themed Portofino Shopping Center on Interstate 45 near The Woodlands.

Built in the late 1930s, the River Oaks Center was developed by Hugh Potter, president of the River Oaks Corporation, to complement the elite enclave begun a decade earlier. Designed by Stayton Nunn-Milton McGinty with Oliver C. Winston as consulting architect, the center forms a visual axis between downtown and the River Oaks neighborhood. The curved arms of the western end formed an auto plaza – since obscured by pad sites and landscaping – at the gates to River Oaks. The lines of Washingtonia palms installed in 1979 (by S.I. Morris Associates) accentuate this axis. River Oaks is the second oldest shopping center in the U.S. after Country Club Plaza in Kansas City, Mo. Weingarten bought the center in 1971.

River Oaks Theater, managed by Landmark Theaters, is Houston's oldest operating movie house. Low-relief goddesses, two stories tall, flank the movie screen and the broad sweep of plush seats recall a by-gone era of movie-going elegance.

The Alabama Theater, built in 1939, has been a Bookstop store since 1989, and was acquired by Barnes & Noble about 1998. The thoughtful adaptive use retains the colorful, molded plaster low-relief sculptures on the interior. If the bookstore is relocated to River Oaks, the Alabama shopping center (relatively small but sited on choice property) possibly could not resist redevelopment pressures, hence its endangered listing by the GHPA.

At this writing, Weingarten Realty has declined to publicly announce its plans, but released the following statement to news media: "We have made a significant investment in developing, managing and maintaining this property to be an asset to our community. As a responsible public company with roots in, and a commitment to Houston, we will continue to manage this asset with great care, taking into account its history and future. We do not comment on market rumors and have no additional information or comments to provide at this time." Despite the official statement, Weingarten's leasing agents notified tenants in July that demolition was being considered.

The strong and prompt public response to the potential loss of these landmarks is reassuring to advocates for the preservation of the city's historic structures. The outcry may indicate that locals finally seem to be recognizing the impact of buildings and places on their quality of life. More than a sentimental preservationist issue, this may herald the beginnings of a deeper appreciation for the presence of history.

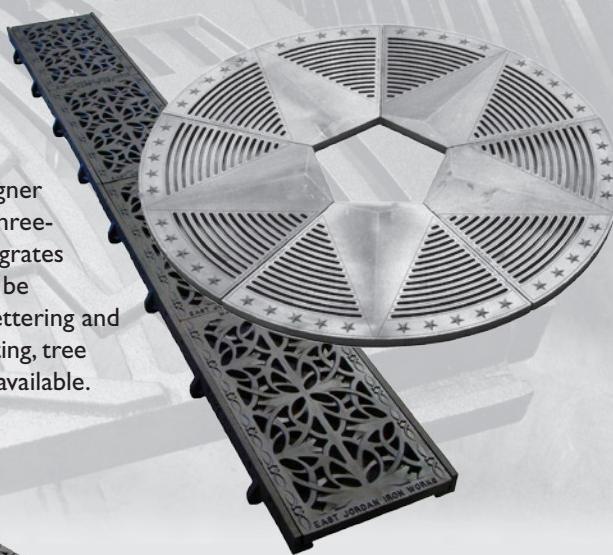
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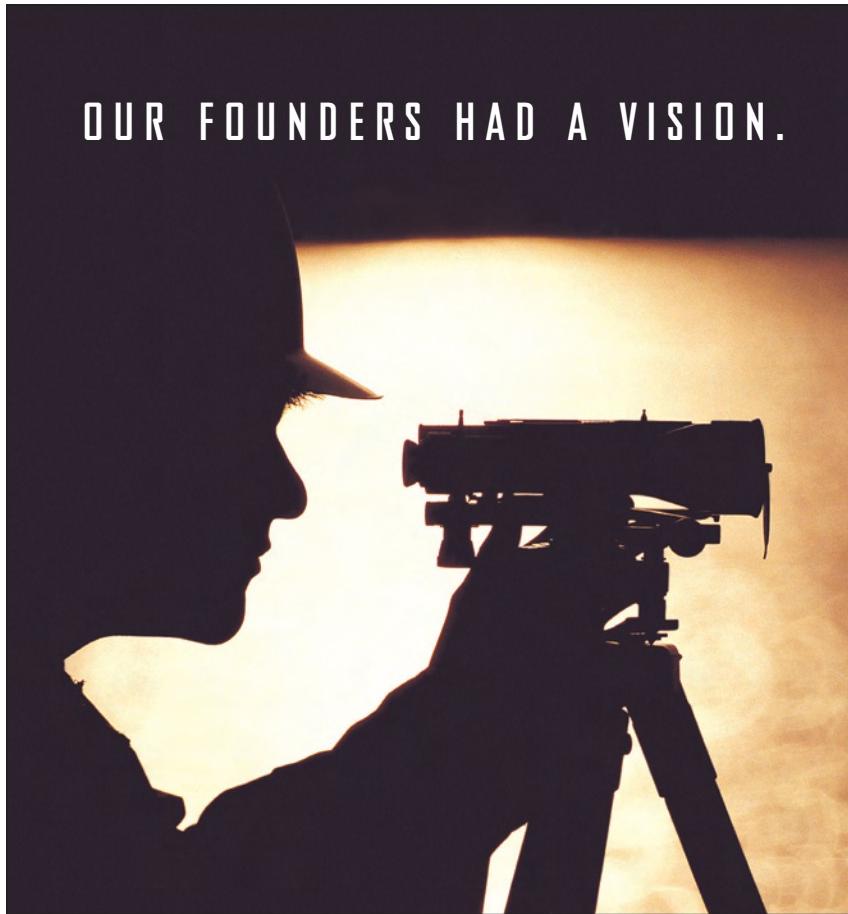
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S.I. Morris (1914-2006)



The dean of Houston's architecture community, Seth Irwin Morris Jr., died Aug. 1 at the age of 91.

From 1938, when Morris and F. Talbott Wilson Jr. formed the architectural practice that became Wilson, Morris, Crain & Anderson,

derson, until his retirement in 1986 from what became Morris Architects, S.I. Morris ranked as one of Houston's best-known architects, although he routinely insisted that he designed very few buildings. S.I. Morris, familiarly known as "Si" (as in rhymes with "sigh") built an architecture practice attuned to the dynamics of Houston's entrepreneurial economy. From the 1940s to the 1980s, the buildings Morris' firms produced repeatedly were recognized by TSA and AIA Houston for design excellence.

S.I. Morris was born in Madisonville in 1914 and grew up in Houston. He graduated in 1935 from the Rice Institute's architecture program, then worked for two years for Burns Roensch before joining his ex-Rice classmate Talbott Wilson in starting their firm. After wartime service in the U.S. Navy, Morris resumed practice with Wilson and a third partner, B.W. Crain Jr., in 1946. In 1953, Ralph Anderson Jr., who had been with the firm since 1948, became the fourth partner.

S.I. Morris contended that the job to design a new Houston Country Club in 1954 enabled the firm to move from residential and small-scale institutional work to major commercial projects because of connections formed with club members, who included Houston's most influential business and civic leaders.

In his anecdotal history of the Morris firm, John Wiegman, FAIA, described Morris's network as encompassing key partners in the Vinson & Elkins law firm and the First City National Bank, trustees of the Museum of Fine Arts, Houston (of which Morris served twice as president), mayors of Houston, county judges and commissioners of Harris County, and the general contractor Warren S. Bellows. Connected with the Republican Party of Texas when the state was still solidly Democratic, Morris got the job for Houston's Central Post Office in 1962 during the Eisenhower administration.

His connections to ex-Harris County judge Roy Hofheinz and to First City Bank Chairman Bill Kirkland resulted in Wilson, Morris, Crain & Anderson's collaboration with Lloyd, Morgan & Jones on the design of the Astrodome (1965). Two of Houston's major corporations – Houston Lighting & Power Company and the Houston Post – built headquarters designed by Wilson, Morris, Crain & Anderson in the late 1960s. In the early 1960s the firm began to produce office buildings for investment builder Gerald D. Hines.

The loss of one important job – the First City National Bank Building in downtown Houston – to Skidmore, Owings & Merrill in 1958 demonstrated Morris's genius for turning adversity into opportunity. After being passed over for the commission, he agreed to associate with SOM, an association repeated for both SOM's Great Southern Life Insurance Building (1965) and, crucially, Hines's first big downtown building, One Shell Plaza (1971). The local associate role (which included affiliations with Johnson/Burgee on Pennzoil Place, Post Oak Central, and Transco Tower for Gerald D. Hines Interests) enabled Morris's firm to compete locally because, as Eugene Aubry once wryly noted, WMCA appropriated SOM's detailing.

In 1972, Morris dissolved Wilson, Morris, Crain & Anderson. With Aubry, whom Morris had recruited in 1970, the brilliant interior designer Sally Walsh, and another gifted design partner, John E. Bertini, Morris ensured that the work of the new firm, S.I. Morris Associates, exhibited a design profile that matched the bold

scale of projects pouring into the firm's office. KPRC Channel 2 Studio on the Southwest Freeway (1970), the Jesse H. Jones Central Library (1975), the Prudential Insurance Co. Building (1977), the Glassell School of the Museum of Fine Arts (1978), One Riverway (1978), the Brown & Root Southwest Houston Office Building (1980), and First City Tower (1981) are icons of this expansive era in Houston's history. The firm (subsequently Morris*Aubry Architects) also designed major high-rise buildings in Austin, Midland, Beaumont, Corpus Christi, and Victoria.

Morris combined aggressive pursuit of work with service on the boards of the museum, the Houston Chamber of Commerce, Rice University, the Cultural Arts Council of Houston, and the Contemporary Arts Museum among others. Morris was honored by Rice University with alumni awards (1981 and 1991), by TSA with the Llewellen Pitts Award (1992), by the Associated General Contractors (1994), and by the Rice Design Alliance (1998). In 2005, AIA Houston presented an original Marcel Breuer chair and ottoman to the design collection of the Museum of Fine Arts, Houston in his honor.

Morris is survived by his wife of 60 years, Suzanne Kibler Morris, five children, 14 grandchildren, and one great-grandchild. Such Houston firms as Morris Architects, Jackson & Ryan Architects, Kendall/Heaton Associates, WHR Architects, and Jim McReynolds Architects count themselves as his professional descendants.

STEPHEN FOX

(left) One Shell Plaza, designed by Morris' first firm and completed in 1971, was developer Gerald D. Hines' first big downtown building. (right) An icon of Houston's glory days in the early 1980s, First City Tower was designed by the firm headed by Morris and Eugene Aubry.



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UT Austin Team Travels to Italy with Ideas for Rebuilding New Orleans and Environs

A U S T I N A team of faculty and students from The University of Texas at Austin's School of Architecture (UTSOA) has been invited to contribute its research and design ideas for the revitalization of New Orleans to the Venice Biennale. The exhibition, organized under the theme "Cities, Architecture and Society," will run from Sept. 10 to Nov. 19. With a concentration on urban infrastructure and social dynamics, the exhibition will focus on the potential of cities to contribute to a more sustainable, democratic, and equitable world. UTSOA is one of 12 international teams that will present urban concepts in the Biennale's architectural category. In all, teams representing 74 nations will participate and more than 100,000 visitors are expected to attend.

Comprising the UTSOA team are student members Rachel Brown, Clayton Fry, Frank Jacobus, Brett Koenig, Lindsey Moyer, Lynn Petermann, Agustina Rodriguez, Andrea Schelly, Lee Ulmer, Aimee Weber, and Kristine Stiphany Weimer, along with faculty members Jason Sowell, Nichole Wiedemann, Frederick Steiner, Wilfried Wang, Kevin Alter, Larry Doll, and Barbara Hoidn.

As both curator and contributor for its portion of the exhibit, UTSOA selected 13 university-based projects from across the U.S., as well as work from several professional firms. This wide range of responses will occupy a room in the Italian Pavilion in Venice. The room will be divided into four themed areas by an armature wall constructed by the UTSOA team specifically for the exhibition. The four areas – Foundation, Proposition, Adaptation, and Projection – will provide detailed looks at New Orleans before, during, and after the city was devastated in September 2005 by flooding from Hurricane Katrina. The Foundation area will reveal the natural and cultural systems to which the design work must respond, such as the dynamics of the Mississippi River, regional infrastructure and morphology, house typologies, or social networks. The Proposition area will focus on plans suggested by professional firms for consideration or acceptance by New Orleans officials. The Adaptation area will demonstrate modifications of existing housing typologies intended to make them resilient to future flooding.

The Projection room will present ideas for future urban reclamation as developed by the



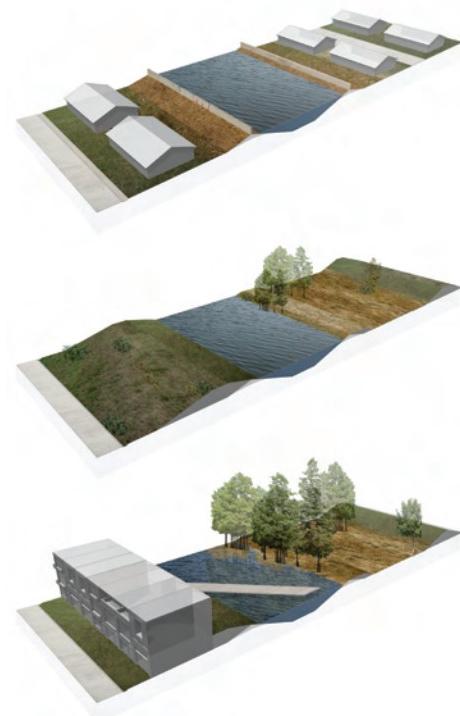
ILLUSTRATIONS COURTESY UT AUSTIN SCHOOL OF ARCHITECTURE

New Orleans' canal system currently restricts recreational activity. (above) The UTSOA team suggests redesigning canals and floodways to celebrate the city's wetland environment. The sequence below demonstrates the transformation of the existing layout (top) in which adjacent residential areas sit as much as eight feet below the canal flowline. The proposed right-of-way expansion (center) shows the same area after removal of flooded houses, with widened zones serving as park and wildlife areas that double as storage for large volumes of water during major flood events. As the need for more housing arises, mid-density residential areas would abut the newly constructed levee edge (bottom).

UTSOA team based on current data and trends. To better understand the root causes of Hurricane Katrina's damage and the magnitude of its impact, the team conducted mapping exercises to study the dynamic conditions of southern Louisiana's natural and cultural systems as well as the myriad social and environmental problems that affect New Orleans and the region.

Strategically positioned near the mouth of the Mississippi River as a center for economic and material exchange, the urban form of New Orleans developed as an accretion of infrastructural systems and fluvial processes. The region owes its geologic existence to annual spring flooding (which provided sediment and nutrients to the alluvial plain) and a natural process known as deltaic switching (the tendency of a river to change course to find the quickest route to an outlet). The lower third of Louisiana was built through these natural processes over a period of about 5,000 years.

Modern responses to this dynamic environment inscribed a hydrologic network composed of walls (levees), conduits (canals), basins (wetlands), and controls (gates and pumps) onto a shifting terrain, such that settlement practices

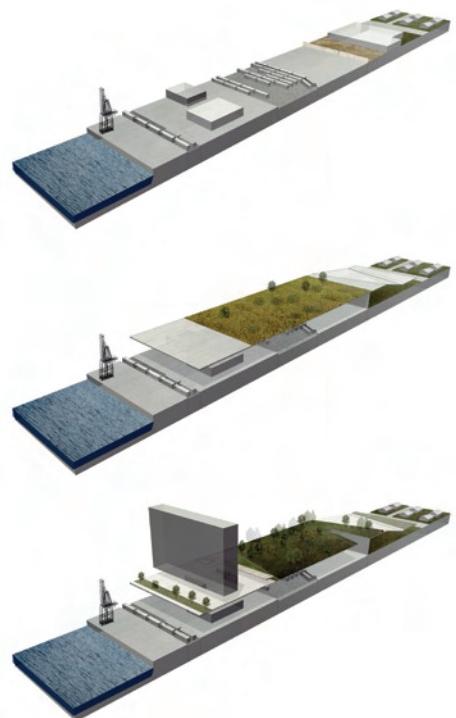


adopted landscape measures as a means of transforming wetland into productive ground.

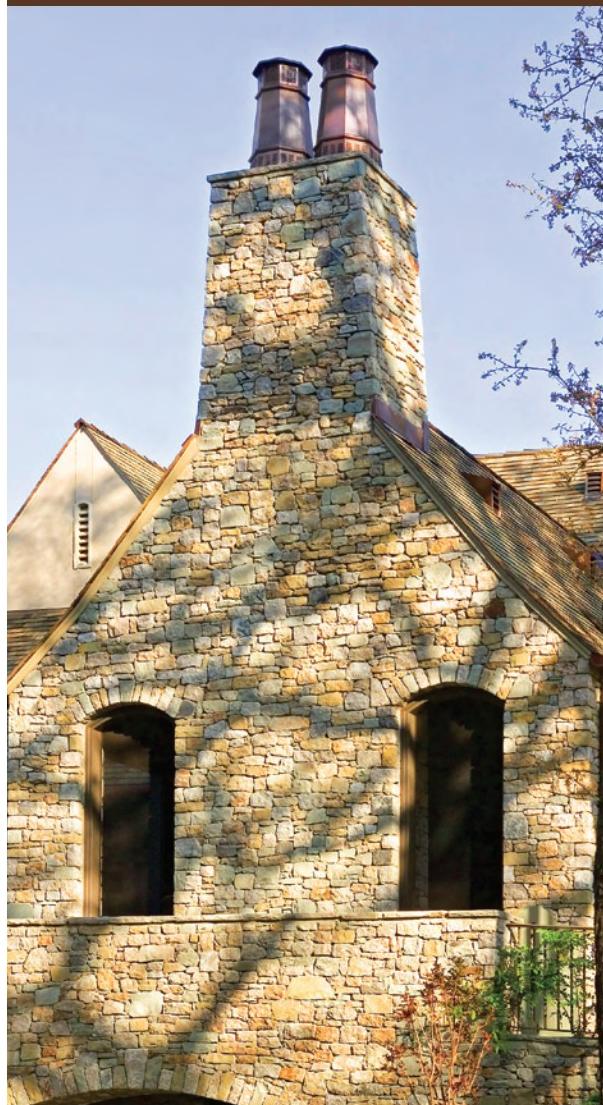
UTSOA's work examines the role of the man-made infrastructure as a medium – if not a method – for rebuilding New Orleans. Through its examination of the natural and cultural systems at the regional and municipal scale, the team intends to suggest replacing the existing singular-function infrastructure with layered systems that might serve as social spaces and cultural threads within a network of resilient

hydrologic elements. This transformation would supplant engineering with environment and permit the city's existing underutilized grounds (such as roadway medians and levees) to become active civic spaces.

Employing analytical mappings and scenario projections, the team's work emphasizes infrastructure rather than architecture in the rebuilding of New Orleans. Suggested interventions would control storm surge and flooding, and are intended as integrated components of a



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Similar to its proposal for land adjacent to the canals, the team suggests a phased approach to reorganizing the city's port area. As it exists today, the port layout (top) sequesters residential areas from natural high ground along the industrialized riverfront. Reclaiming the waterfront would begin with construction of an infrastructural platform (center) to create transitional park areas with little disruption of port activities. Residential and mixed-use projects would then be developed on the constructed high ground along the river's edge (bottom).

larger ecological and cultural network. Eschewing the traditional format of a master plan, the team will present its concepts as plan diagrams that could be adapted to respond to the needs of individual neighborhoods.

The team uses a sectional strategy to illustrate its suggested transformation from existing infrastructure. Implementation of a sectional strategy allows opportunities to increase the city's capacity to store flood waters, reclaim river access, and elevate topographic platforms in response to newly released federal guidelines.

By viewing New Orleans as a living organism, the team has envisioned a new urban order through which the city can redefine itself and re-align its regional environmental context. The resilient foundations conceived for New Orleans are intended to guide its rebuilding as a city designed to stimulate and sustain new life.

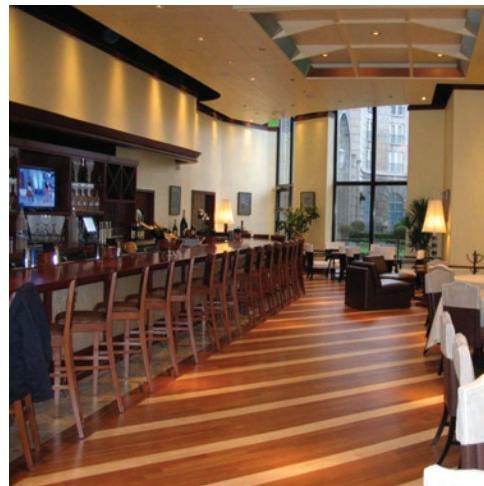
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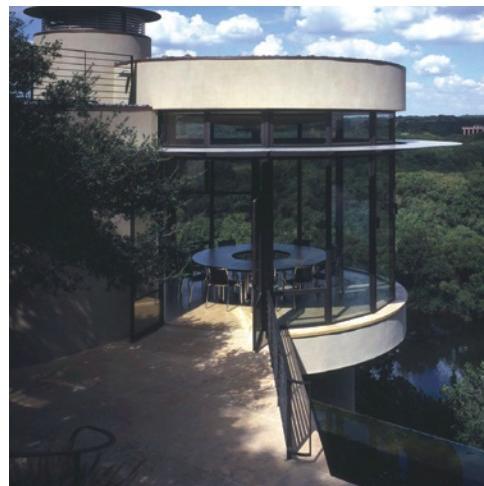


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"Honor Awards" continued from page 10

has been a teacher and a mentor at the University of Houston for nearly 20 years and is a founding director of the Rice Design Alliance.

The TSA Award for Young Professional Achievement in honor of William W. Caudill FAIA will go to **Lonnie D. Hoogeboom, AIA**, with Natalye Appel + Associates Architects. Hoogeboom became a registered Texas architect in 2001 and has been responsible for the firm's participation in several exhibitions. The award recognizes a TSA member for professional achievement during an architect's first 10 years of AIA membership.

The TSA Associate Member of the Year Award will go to **Jason E. Puchot, Assoc. AIA**, for his dedication to intern development and implementation of new programs for young professionals. He is an associate at Kirksey and is currently an ARE candidate.

The TSA Associate Special Merit Award will go to **Paul A. Bielamowicz, Assoc. AIA**, with Page Southerland Page, for his dedication and leadership of the ARE study group which meets at AIA Austin. The award recognizes a TSA member or component for developing unique programming for the successful promotion of Associate members in Texas.

Two recipients will be honored with the TSA Award for Excellence in the Promotion of Architecture Through Media in Honor of John G. Flowers Hon. AIA. They are:

- **South Texas Public Broadcasting** has collaborated with the Texas Society of Architects for more than seven years to produce more than 365 episodes of *The Shape of Texas*;

- **Tracy Lehmann**, Home & Garden Editor of the *San Antonio Express/News* for her contribution to raising the public's awareness of the importance of the built environment.

TSA will also bestow a Citation of Honor to:

- **Vision North Texas Partnership** for increasing the public's awareness about the region's rapid growth and for promoting regional cooperation on land use, transportation, and environmental issues.

- **Blueprint Houston** for its effective leadership in creating public dialogue concerning comprehensive planning for the city of Houston. Since its first initiative in 2003, Blueprint Houston has engaged thousands of Houstonians in a process to create a commonly shared vision of Houston's future.

- **Preservation Texas** for its significant role as an advocate for historic preservation. For more than 20 years, Preservation Texas has worked to preserve the historic resources of Texas by direct action and by empowering individuals and government through education, communication, advocacy, and collaboration.

The TSA Citation of Honor-Artisan is awarded to **Mary "Cisi" Canales Jary** of Restoration Associates for her expertise and dedication in preserving cultural landmarks in and around the San Antonio area. For more than 20 years, Cisi and her daughters have completed more than 100 significant restoration projects including the Alamo, Mission San José, and the Empire Theatre.

TSA will also grant Honorary Memberships to the following:

- **Dorothy Doss** and her husband, the late James Doss, a philanthropic team and community leaders in Weatherford and Parker County. They have also built housing developments in several communities across Texas;

- **Marguerite S. and Robert K. Hoffman**, philanthropists and supporters of art and architecture. Marguerite is serving as chairman of the board of the Dallas Museum of Art. Robert chaired the Dallas Plan, a long-range comprehensive plan to rebuild and improve the city of Dallas;

- **Veletta Forsythe Lill**, former member of the Dallas City Council, supporter of historic preservation, and advocate of livable communities and urban planning in the Dallas area;

- **Trey McCampbell**, community leader and advocate for high standards and improvements in the Corpus Christi area;

- **Lauraine Miller**, editor and producer of the TSA-sponsored *The Shape of Texas*. For more than 10 years she has crafted entertaining and educational stories about the architectural heritage of Texas;

- **Linda Pace**, a philanthropist, developer, and advocate for contemporary art and architecture in the San Antonio area;

- **Patsy Galt Steves**, a community leader and advocate for art and architecture in the San Antonio area; and

- **David J. Straus**, who has spent more than 40 years developing the Paseo del Rio into the 13-mile, international tourist attraction known as the River Walk in San Antonio.

Dallas Architecture Forum

The DAF presents its 11th season of lectures by some of the most important architects and critics in the world, opening with architect James Timberlake at the Dallas Museum of Art. For more information, call 214-764-2406 or visit www.dallasarchitectureforum.org. SEPT. 14

AIA Houston Gulf Coast Green

Gulf Coast Green 2006 features local and national speakers who will explore sustainable building in the region. For more information, visit www.gulfcoast-green.org. SEPT. 27–28

AIA LRGV Building Communities Conference

The annual AIA LRGV conference, at South Padre Island, provides continuing education credits for architects, engineers, contractors, interior designers and landscape architects. For more information, visit www.lrgvaia.org. SEPT. 28–30

Booming Houston & The Modern House

Exhibition highlighting the residential work of Houston architect Harwood Taylor of the firm Neuhaus & Taylor, sponsored by HoustonMod and held at AIA Houston. For more information, visit www.houston-mod.org. THRU OCT. 1

AIA Austin Homes Tour

This year's tour will feature an intriguing collection of 10 homes in and around Austin designed for a wide range of lifestyles. For more information, visit www.aiaaustin.org. OCT. 7–8

AIA Houston Homes Tour

The 2006 tour will feature a variety of styles and types of residences. For more information, visit www.aiahouston.org. OCT. 21–22

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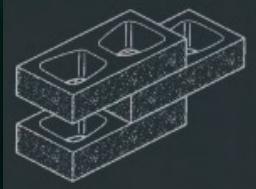
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Bricks, Aesthetics, and the Market

by SCOTT COOK

WITH a tradition of brick manufacture and brick construction dating back to pre-statehood days of the early nineteenth century, Texas provides a unique laboratory for examining persistence and change in the clay brick industry. Two reasons for this are the state's sheer physical breadth and its enormous demographic growth from 1900 to the present. As in other regions of the U.S. and in Europe, the flourishing mass markets in Texas during the twentieth century necessarily transformed brick manufacture from an industry composed of many small-scale, labor-intensive, family-owned businesses employing manual production to one dominated by a few large-scale, capital-intensive, corporate-run organizations operating mechanized technology.

The increased demand for bricks to supply the state's expanding construction market could only be met by opening more plants, and by building larger operations equipped with more and more efficient machinery. Inevitably, the emerging mass market led to the marginalization of handmade brick production.

Paradoxically, a persisting demand for the aesthetic quality of handmade bricks collided

with and impacted the mass-market industrialization process, resulting in the parallel development of two mechanized brickmaking technologies identified as "soft mud" and "stiff mud" to differentiate between the higher clay and lower water composition of stiffer material compared to softer material. "Soft mud" processes are designed to simulate handmade bricks, whereas "stiff mud" processes are designed to mass produce bricks that are highly uniform in size, shape, and texture in the most technologically advanced, efficient, and least costly way possible. In short, bricks produced by these two processes are similar in quality but have different objectively expressable aesthetic attributes, and their use and appeal architecturally is largely subjective.

Innovative mechanized processes have facilitated producing bricks with many of the markings and linear irregularities of artisanal bricks at high levels of output. The key to this mechanized simulation process lies in the proper mix of clays with higher sand content and lower sand content. Typically, empty molds are sanded before loaded with clay, then the exposed surfaces of the clay in the molds are sanded.

The process results in a controlled mix of dry and wet sand that imparts to each mechanically molded brick the rough texture, markings, and irregularities of shape and texture associated with hand-molded brick. Bricks made in this fashion are marketed as "machine-made, sand-molded," "wood-mold look-alike," "soft mud-molded," "Old Colonial-face bricks," and so on.

Another reason why Texas is a unique laboratory for examining changes in brick manufacturing, marketing, and use is the state's historical relationship with and proximity to Mexico. In the lower border region, urbanization on both sides of the Rio Grande during the nineteenth century stimulated brick manufacturing and construction. After 1900, with the industrial development and urbanization of the Rio Grande Valley, regional brickmaking flourished. Although some bricks were exported from Mexico during the early decades of the twentieth century, much of the Texas market was supplied by plants operating at many sites in three counties (Cameron, Hidalgo, and Starr) of the Rio Grande Valley.

Especially noteworthy is the case of Guenther Weiske's Valley Brick & Tile Company that grew from a small artisanal brick plant he established in 1913 on a ranch named "El Gavilán" near the Rio Grande. Weiske, a German immigrant, subsequently relocated his plant to a 60-acre site in Madero close to Mission, and then acquired another plant on a 160-acre site in Rio Grande City. Weiske's Valley Brick & Tile Company (VBTC) produced tens of millions of hand-molded and extruded (soft and stiff mud) bricks under the banner of "What the Valley Makes, Makes the Valley." Closed in 1972 and 1980 respectively, these abandoned plant sites today stand as vivid reminders of deindustrialization and for what was the principal non-agricultural industry in the Rio Grande Valley.

There are complex reasons for the shutdown of the Madero and Rio Grande City plants, both owned and operated by Weiske from 1943 until 1965 when Rudy Nordmeyer assumed ownership of the Rio Grande City plant (Rio Clay Products). Both plants had extensive on-site clay deposits and a local supply of labor, as well as management committed to technological innovation.



A worker molds brick at Ladrillera Reynosa in this photo taken in 1999. The same labor-intensive process continues today at small, family-owned plants around Reynosa.

ALL PHOTOS BY SCOTT COOK



Brickmaking at Ladrillera La Paloma in Reynosa begins by mixing the local clay and placing it into molds. The unfired bricks are then emptied from the molds onto dirt surfaces for drying before they are loaded into a kiln.

Unfortunately, just at the time that wider market forces were causing attrition and consolidation among Texas brick manufacturers, VBTC bucked the trend by de-consolidating, hence losing whatever advantages it might have had through economies of scale. This made both plants more vulnerable to the rigors of the capricious and competitive Texas brick market.

The venerable and well-managed Elgin Butler company had a long-standing business relationship with VBTC for the distribution of Butler brick in the Valley and the supply of handmade brick to the Central Texas market.

ished on the Mexican side of the border from the 1950s to the early 1980s, producing and exporting hundreds of millions of bricks to the Texas market. But a 1980s construction slowdown in Texas decimated the Mexican handmade brick industry during that decade. Only a resourceful handful of these enterprises remained viable during the 1990s and they are marginal participants in the Texas market today.

'A Brick With Character'

A final reason for Texas' unique status as a brick industry laboratory revolves around the role of

The Elgin plant began as the Prewitt Brick Company in the early 1900s, later underwent mechanization as the Elgin Standard Brick Manufacturing Company, and was purchased by the Butler family in 1965. Their sale of the plant to Acme Brick Company in 1991 reflected the continuing trend toward consolidation of the Texas brick industry, now dominated by Acme and two other corporate giants, Boral and Hanson.

During the twentieth century, VBTC had no real competition as a manufacturer of machine-made brick in deep South Texas but did have a great deal of competition as a manufacturer of handmade brick—at least until the mid-1950s when the U.S. government's crackdown on undocumented Mexican workers collapsed the handmade brick industry in the Valley. Subsequent production of handmade brick was left entirely to Mexico-based plants, some that were experienced in the export business. These plants, along with others, flour-

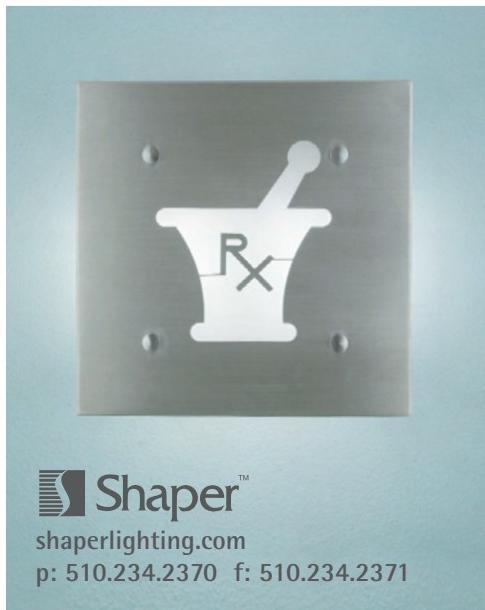
architects in the persisting aesthetic demand for handmade brick. Texas architect O'Neil Ford was singularly influential. While his doctrine that "old bricks and bricks made in Mexico were aesthetically more pleasing" than U.S. machine-made brick is subjective and, some would say, arbitrary, there is no denying that Ford's well-publicized views dovetailed with and stimulated the Mexican brick boom in the Texas masonry construction market during the 1950s, 1960s, and 1970s.

The particular appeal of handmade bricks for Ford and other architects resides in a combination of factors such as natural earthiness and softer appearance that makes these bricks indispensable for a building that "has humility and suitability to its site, surroundings, function and historical context." According to Allison Peery, an associate of Ford's in San Antonio, "he [Ford] would dilute our pristine designs with his damned old Mexican brick...[making the] work unique and significant and warm and human and all the good things it was and is." [From *O'Neill Ford, Architect* by Mary Carolyn Hollers George; 1992, Texas A&M University Press.]

Implicit in Ford's doctrine and illustrated in practice during his career was the connection of the aesthetics of bricks to their production—its location, technology, and organization. Ford himself, and his brother Lynn, periodically traveled to the border or to the interior of Mexico to find handmade brick suited to particular projects. During the 1950s, reportedly to assure a supply of "bricks with character," Ford initiated a relationship with artisanal producers in Piedras Negras, Coahuila, across the river from Eagle Pass. This initiative implied that the type or style of brick that most appealed to Ford were not produced to his satisfaction in mechanized plants.

Ford's fondness for handmade brick and his involvement with Mexican suppliers, apparently had enough of an impact on the Texas brick market at the time to motivate Acme Brick Company to pioneer the production of a machine-made "Mexican replica" line known as "El Fords," specifically designed and manu-

"Brick" continued on page 114



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JURY DELIBERATION

by MICHAEL MALONE, AIA



STAFF PHOTOS

ARCHITECTS rarely have the opportunity to view the best work of their peers from around the state, so the TSA Design Awards' jury review offers a unique vantage point. The event is much like a window from which to see the diversity of scope, scale, and issues our fellow professionals are working with. Sitting in while the jury meets is exciting. It also can be a humbling experience and, at moments, distressing when projects you believe have merit are summarily rejected.

This year's jury was markedly different from previous juries. More often than not, a strong leader develops among the three jurors and that individual begins to drive the process, bringing his or her own prejudices to bear on the others. Not this year. While differing greatly in their design approaches and concerns, this jury was notable for their interest in agreeing on which projects should be awarded. With everyone so polite and set on consensus, some of us observing the review kept hoping for some wrestling, but it did not happen.

There is a definable regionalism to our collective work, and the jurors noted that fact on several occasions. They all commented on what appeared to them to be particular concerns in the work of Texas architects. For example, they remarked on the frank expression of rain gutters and downspouts and how roof water was channeled, stored, and handled. Also, the seemingly ubiquitous "Texas limestone" in all its various guises caught their attention. After seeing many projects designed with these elements the jurors tended to focus on those projects that freshly reasserted or interpreted the use of these elements clearly as a part of the program response, rather than as an aesthetic vocabulary.

Jurors also were drawn to projects with an easily recognized organization. Gestures to energy conservation and green building were discussed, but dismissed if the solutions did not result in a harmonious and appealing composition for the buildings. They liked elegant solutions and were clear about it when selecting winners.

The writer is director of The Michael Malone Studio at WKMC Architects and a member of the TSA Design Awards Committee.

THIS YEAR'S JURY WAS MARKEDLY DIFFERENT FROM PREVIOUS JURIES. WHILE DIFFERING GREATLY IN THEIR DESIGN APPROACHES AND CONCERNs, THIS JURY WAS NOTABLE FOR THEIR INTEEST IN AGREEING ON WHICH PROJECTS SHOULD BE AWARDED. WITH EVERYONE SO POLITE AND SET ON CONSENSUS, SOME OF US OBSERVING THE REVIEW KEPT HOPING FOR SOME WRESTLING, BUT IT DID NOT HAPPEN.



2006 Design Awards Jury

This year's jury was exceptional in a number of ways—particularly for its regional diversity (Boston, New York City, and Baton Rouge) and the sheer number of awards its three jurors have amassed for design (more than 150 among them). Also notable to anyone observing the jurors working together was their commitment to rewarding excellence through careful review and consensus. Shown from left to right, the jurors were:

Rudolfo Machado, Assoc. AIA, founded Machado Silvetti Architects in 1974 with Jorge Silvetti. The Boston-based firm has received more than 70 design awards from various organizations (including at least 23 for local, state, regional or national AIA components). Most recently they completed the lyrical and serene restoration and enhancement of the Getty Villa in Malibu.

Victor Trahan III, FAIA, is the founder of Trahan Architects in Baton Rouge. He was the youngest of the distinguished group, but in every way their equal. Trey's strong, frankly modernist work is most remarkable because it springs from a medium-sized city in Louisiana, a challenge to those who think cutting-edge architecture needs sophisticated urban clients and environments to soar. Since starting the firm in 1992, Trahan Architects has garnered 28 awards for architectural design (16 from AIA components, including three National AIA Honor Awards).

Frederic Schwartz, FAIA, founded Frederic Schwartz Architects in 1985 and the firm has since won more than 50 design awards for thoughtful, poignantly urbanist work (16 awards from various AIA components). He was part of THINK, an international design team that conceived a broadly expanded program for the cultural renewal of the World Trade Center site that focused on memory and the rethinking of the city. Schwartz' firm is currently completing design on a New Jersey 9/11 Memorial, as well as a broad range of other projects.

MICHAEL MALONE, AIA



Addison Pavilion

PROJECT Addison Arts and Events District Pavilion, Addison

CLIENT Town of Addison

ARCHITECT Cunningham Architects

DESIGN TEAM Gary Cunningham, FAIA; Tom Dohearty, AIA; Matt Ferguson; Natacha Vacroux

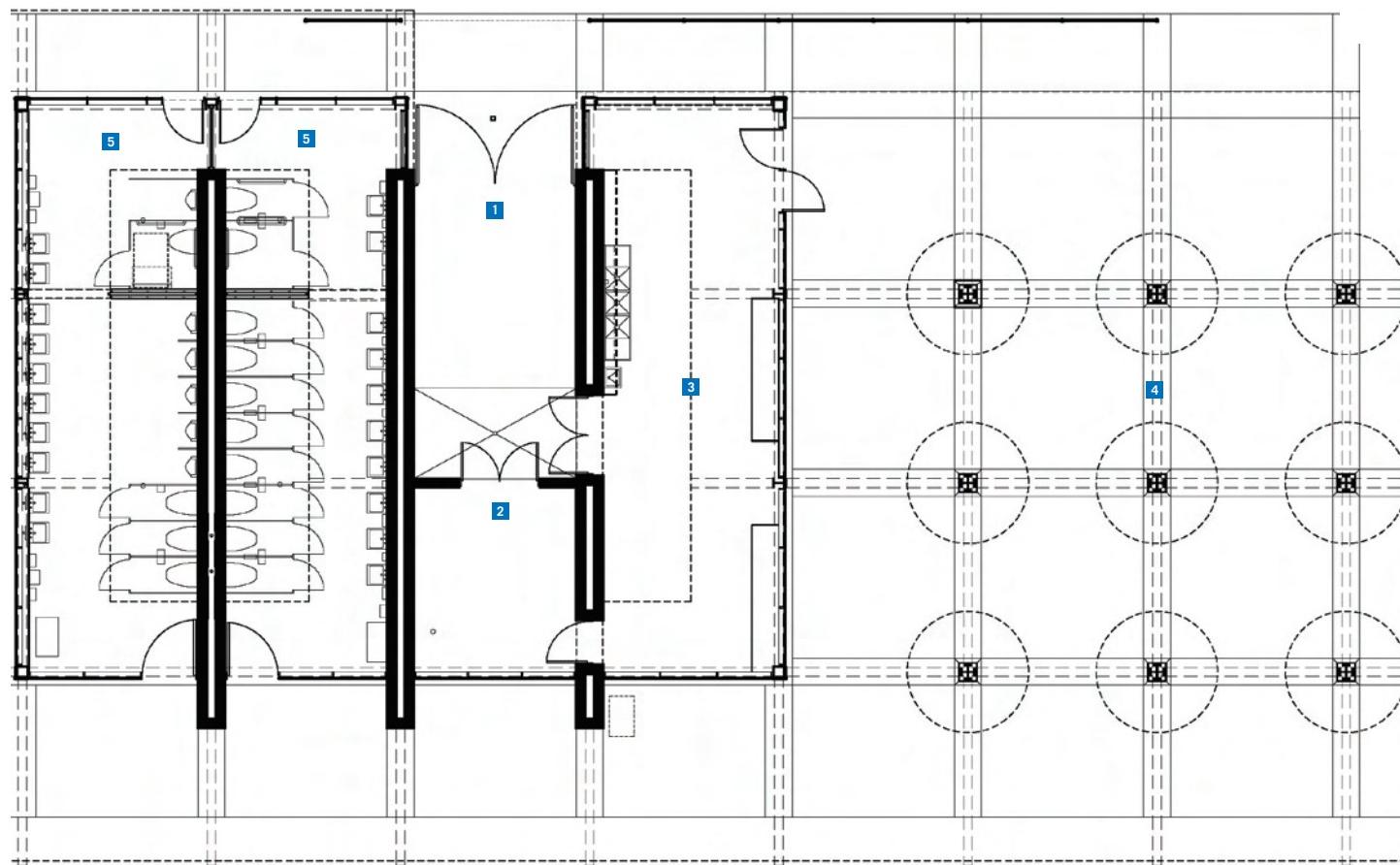
CONTRACTOR Big Sky Construction

CONSULTANTS Thornton-Tomasetti Engineers (structural); MEP Systems (MEP); Pamela Hull Wilson (lighting); Worrell Design Group (kitchen equipment); Nottestad Design (graphic design)

PHOTOGRAPHERS James F. Wilson; Craig Kuhner

THE Pavilion defines the entry point of the Addison Arts and Events District. The Pavilion's steel frame supports a flat roof deck of natural pine. Its east half contains a large covered porch with steel columns thrusting through circular ventilation holes in the roof. Atop the columns are large steel discs that shade the openings. A small catering kitchen with service windows faces the porch. The Pavilion's west half houses restrooms wrapped in glazed concrete masonry and laminated glass. The milky-white glass walls maintain privacy while allowing ample natural light. These crisp materials provide for the essential component of easy cleaning and maintenance. ■

RESOURCES GLAZED MASONRY UNITS: Trenwyth Industries; STRUCTURAL STEEL: Ironhorse Ironworks; MEMBRANE ROOFING: U.S. Intec; HOLLOW METAL DOORS AND FRAMES: Piper-Weatherford; THERMAWALL SYSTEM: Vistawall; GLASS: Viracon; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; PAINT: Pittsburgh Paints





Austin City Lofts

PROJECT Austin City Lofts, Austin

CLIENT CLB Partners

ARCHITECT Page Southerland Page

DESIGN TEAM Lawrence W. Speck, FAIA; Matthew F. Kreisle III, AIA; Brett Rhode, AIA; Ken McCinn, AIA; Ricardo Solis; Tanya Berry

CONTRACTOR Faulkner Residential

CONSULTANTS Architectural Engineers Collaborative (structural); Johnson Consulting Engineers (electrical and plumbing); Bury + Partners (civil); Fox Mechanical (mechanical); Henderson Group (interior design); JEAcoustics (acoustics); Big Red Sun (landscape)

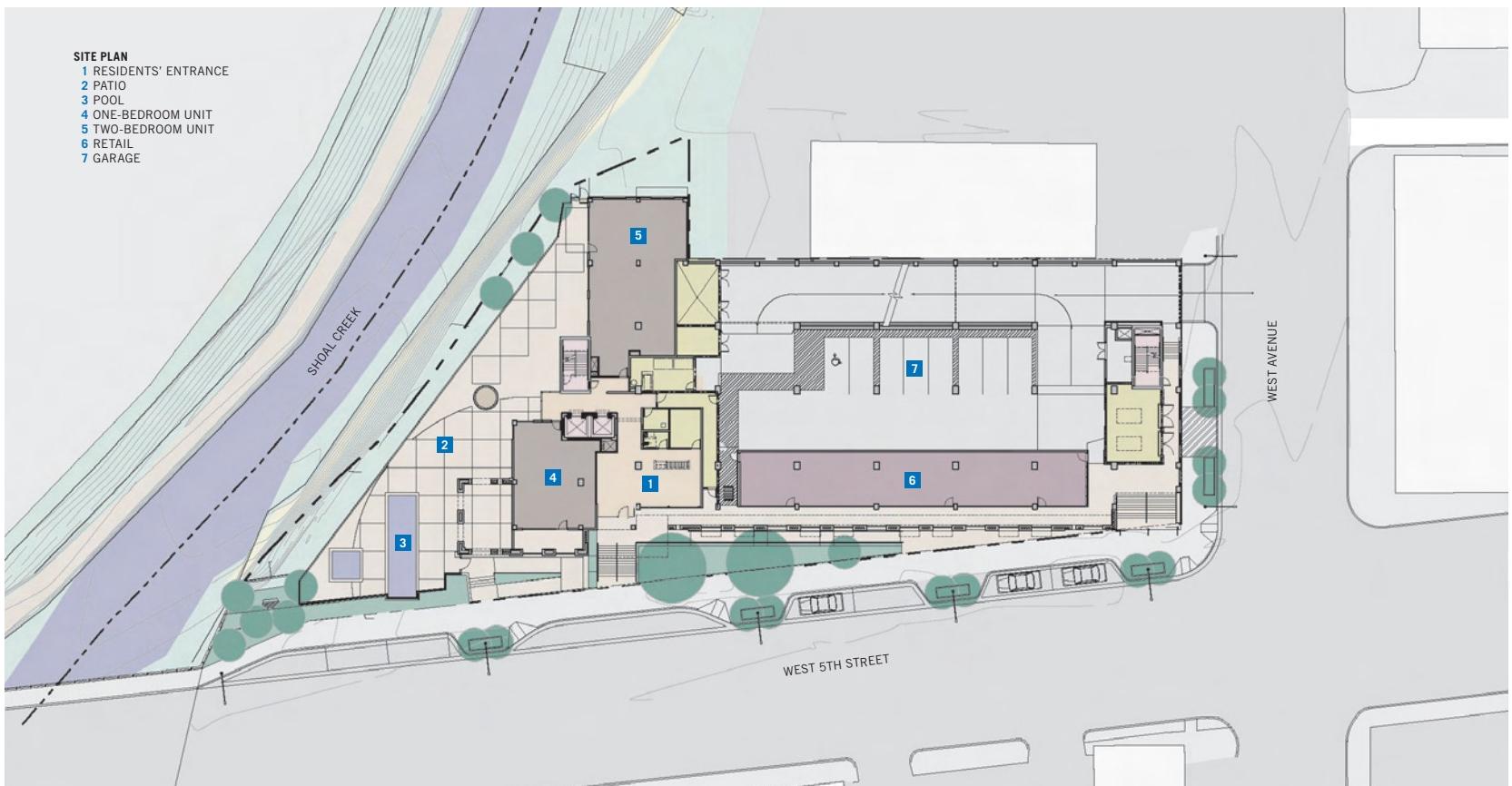
PHOTOGRAPHER Tim Griffith Photography

RESOURCES LUEDERS LIMESTONE: Mezger Enterprises; MASONRY UNITS: Featherlite; PRECAST ARCHITECTURAL CONCRETE: North American Precast; MASONRY ANCHORS: Hohmann & Barnard; COPPER SHINGLES: D.R. Kidd Co.; METAL ROOFING: Petersen Aluminum; METAL DOORS AND FRAMES: Curries;

THIS 82-unit, 14-story tower provides an anchor and landmark for a new mixed-use district in the southwest quadrant of downtown. A three-story, horizontal, stone volume houses the entry lobby, deep stacked porches, and a modest retail strip off a shady arcade. Parking for 164 vehicles is tucked behind and below.

Along Shoal Creek and the adjacent greenbelt, a garden, pool, and cookout area are edged by the stacked stone porches and a five-story, metal-clad series of units with views to the creek. Atop the articulated base rises a long, thin tower with primary views south to Town Lake and north to the Capitol Building and the University of Texas. Two-story thru-units in much of the tower command vistas in both directions. Materials are fair-face concrete, metal panels, and copper shingles. ■

FLOOR BARRIER DOORS: The Presray Corp.; TERRACE DOORS: Graham Architectural Products, Deansteel Standard Door Frames; WOOD AND PLASTIC DOORS AND FRAMES: DoorCraft; METAL WINDOWS: Kawneer; SMOKE CONTAINMENT SYSTEM: Smoke Guard (Ed Flume Building Specialties, dist.); GLASS: Viracon Insulating Glass; WOOD FLOORING: Bruce; PAINTS: Sherwin-Williams; ARCHITECTURAL MODEL: Flying Fish Designs





Bonfire Memorial

PROJECT Texas A&M Bonfire Memorial, College Station

CLIENT Texas A&M University

ARCHITECT Overland Partners Architects

DESIGN TEAM Bob Shemwell, FAIA; Jeff Russell, AIA; Giorgio Colussi; Erik Christianson; Stephen J. Daly; Michael Rey

CONTRACTOR Madison Construction

CONSTRUCTION MANAGER Browning Construction

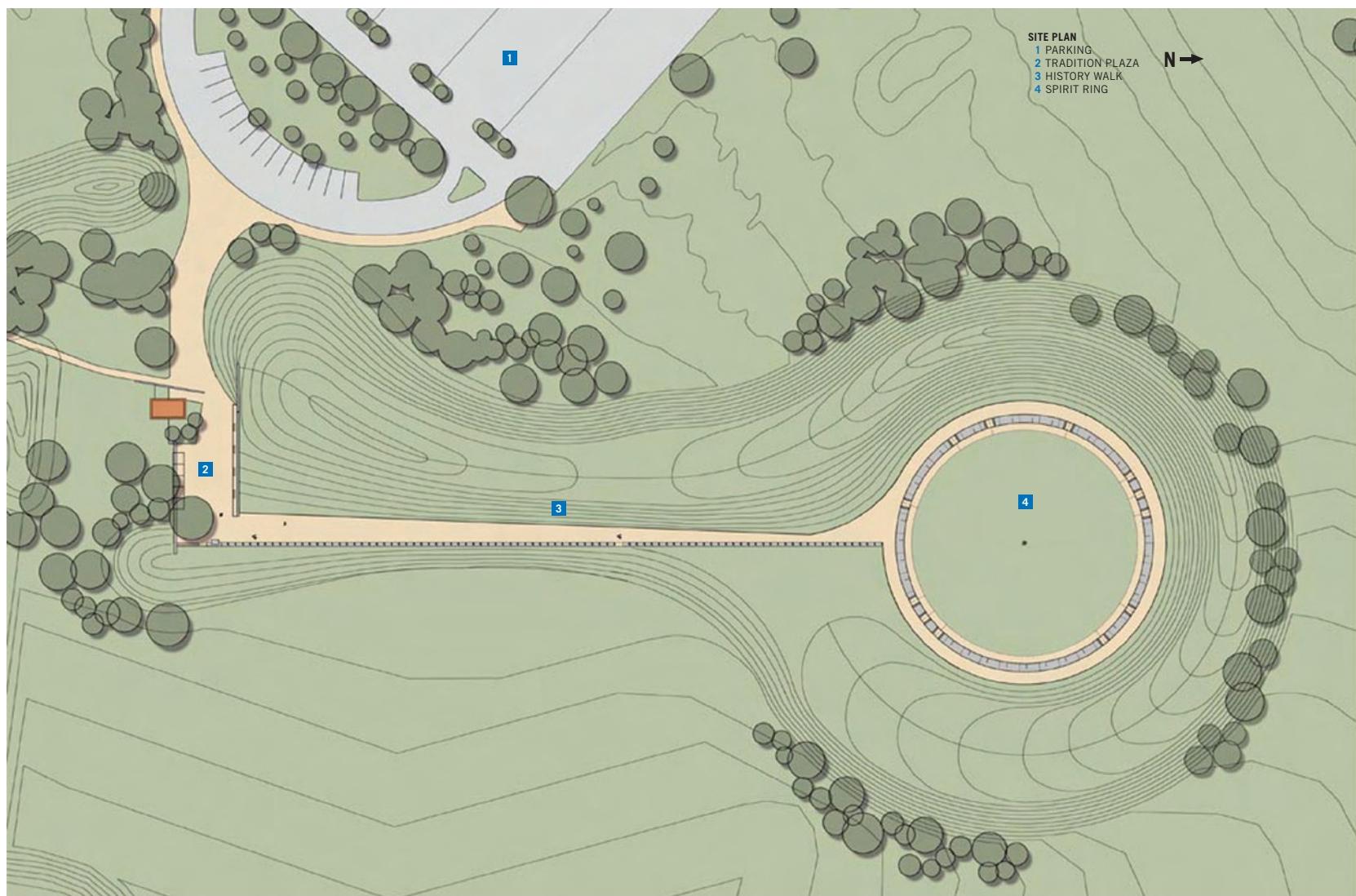
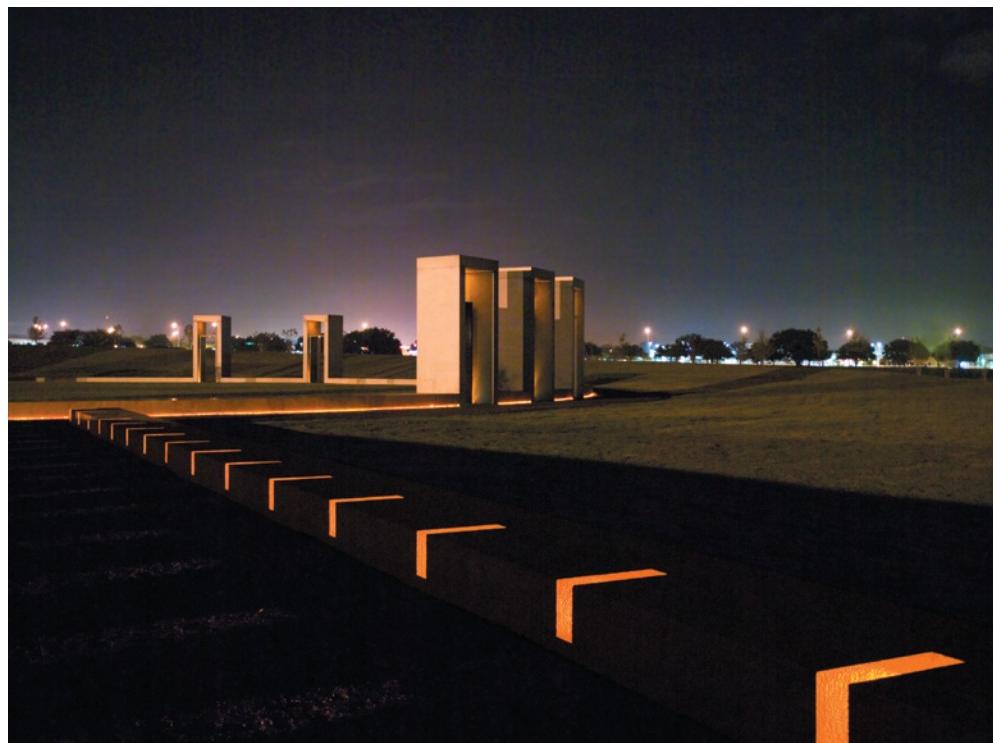
CONSULTANTS Busby & Associates (cost estimator); Bos Lighting Design (lighting); Haynes Whaley Associates (structural); Kroll Schiff & Associates (security); The Planning, Research, and Design Group (exhibit design); Mitchell & Morgan (civil); Spencer J. Buchanan Associates (geotechnical); CCRD (MEP)

PHOTOGRAPHER Frank White Photography

ON Nov. 18, 1999, the 55-foot-tall stack under construction for the annual Bonfire collapsed, killing 12 Texas A&M students and injuring 27 others. The memorial is intended to open outside eyes to a deep, strong spirit and tradition that has united thousands of Aggies.

Twelve gates stand, oriented in the direction of the hometowns of the 12 fallen men and women. Twenty-seven panels complete the full circle representing the ring of Aggies who each year reunite to celebrate the Bonfire tradition.

Entering the circle through one of the portals, the visitor fills the void created by the loss of an Aggie. While centering on the Bonfire tragedy, the memorial will continue to remind and reinforce this spirit that bonds Aggies of the past, present, and future. ■





Commerce Street Townhomes

PROJECT Commerce Street Townhomes, Dallas

CLIENT Urban Woods

ARCHITECT Ron Wommack, FAIA

DESIGN TEAM Ron Wommack, FAIA; John Rice

CONTRACTOR Urban Woods

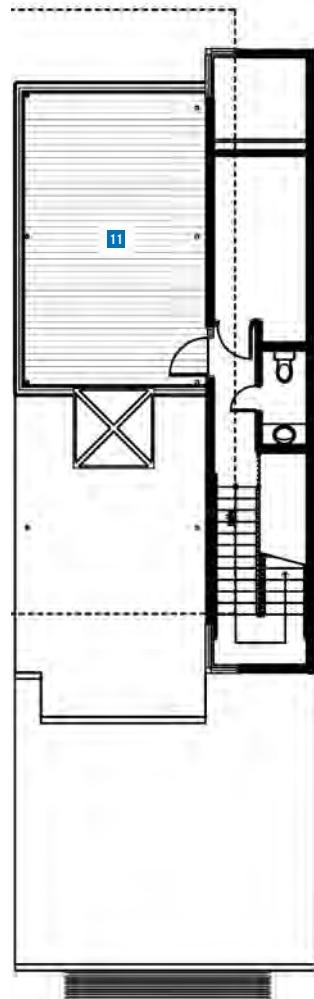
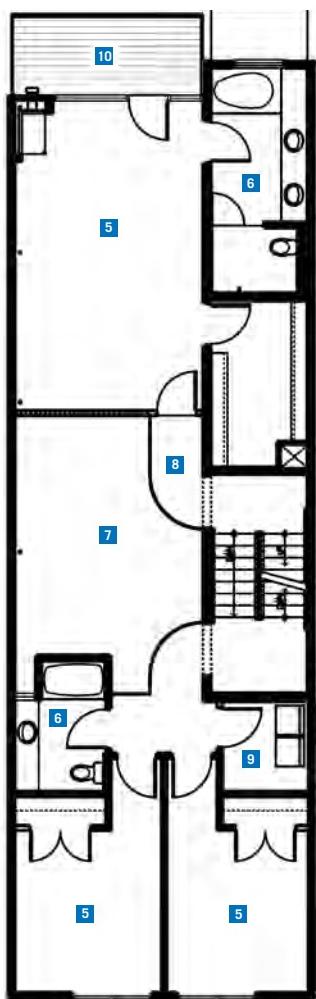
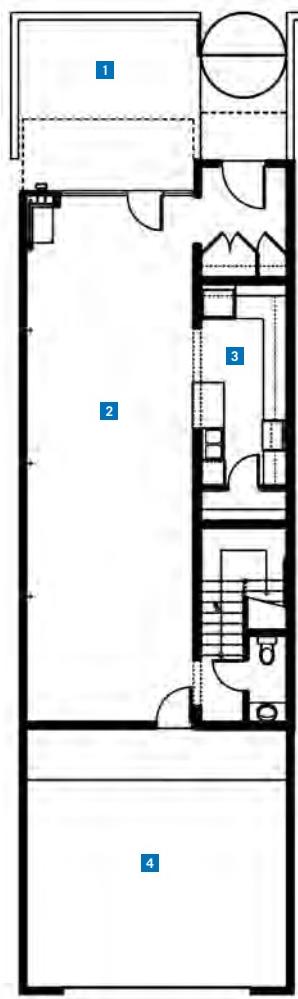
CONSULTANTS Jaster-Quintanilla & Associates, Inc. (MEP)

PHOTOGRAPHER Charles Smith

RESOURCES MASONRY UNITS: Palestine Block Co.; METAL MATERIALS: MBCI; ENTRANCES AND STOREFRONTS: Vistawall; GLAZED CURTAINWALL: Vistawall; TILE: Daltile; PAINTS: Benjamin Moore

THE eight-unit, inner-city townhouse project is located on a long-abandoned site in a former manufacturing area east of downtown Dallas. Two industrial structures across the street had been renovated into residential dwellings, and this project forms another street wall to bring scale and intimacy to this neighborhood.

The program called for each unit to include three bedrooms, two baths, and a two-car garage. The design endeavored to communicate the area's past through material choices of concrete block, metal, and wood. The design also oriented living spaces for natural light and passive solar considerations with the living room clerestory and trellised roof deck. ■



FLOOR PLANS
 1 ENTRY COURT
 2 LIVING/DINING
 3 KITCHEN
 4 GARAGE
 5 BEDROOM
 6 BATHROOM
 7 ATRIUM
 8 BALCONY
 9 LAUNDRY
 10 PORCH
 11 ROOF DECK

↑
N

GROUND FLOOR

SECOND FLOOR

THIRD FLOOR



Corinth Civil War Center

PROJECT Corinth Civil War Interpretive Center, Corinth, Miss.

CLIENT National Park Service

ARCHITECT Overland Partners Architects

DESIGN TEAM Bob Shemwell, FAIA; Scott Carpenter, AIA; Todd Walbourn; Rick Archer, FAIA; Tim Blonkvist, FAIA

CONTRACTOR Inman Construction Corporation

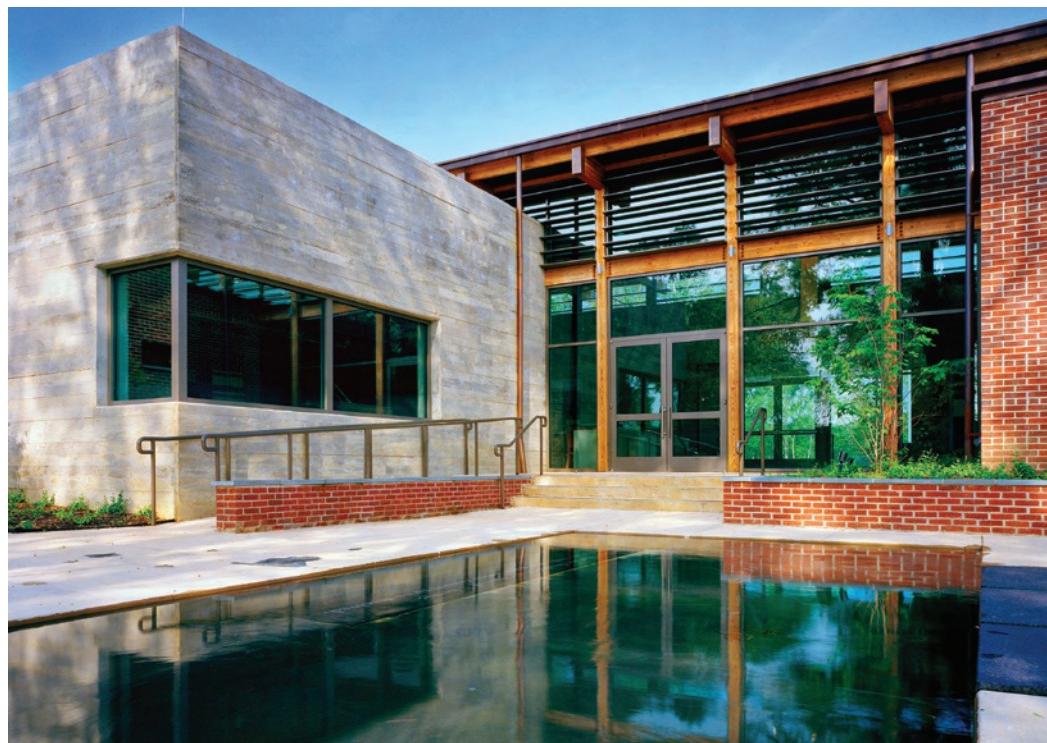
CONSULTANTS Goetting & Associates (mechanical/electrical); Lundy & Frank Engineering (structural); Mangi Environmental Group (environmental/energy); Protection Development (fire protection); Planning, Research, and Design Group (exhibit/interpretive); Scott Engineering Company (civil/geotech); STV Incorporated (planning); Jack White & Associates (waterproofing); EDAW (landscaping)

PHOTOGRAPHER Osborne Photography

A joint project between the National Park Service and the Corinth Siege and Battle Commission, the Corinth Civil War Interpretive Center commemorates Corinth's critical role in the Civil War.

Located at the Battery Robinett site adjacent to downtown Corinth, Miss., the center is intended to orient visitors to Civil War monuments throughout the surrounding region.

Exhibition programs at the center explore six major themes—the role of the railroad, the role of earthworks and fortifications, the African American experience, Corinth as a military learning ground, the Shiloh-Corinth corridor, and America before and after the Civil War. ■





Cup City

PROJECT Cup City, Austin

CLIENT Austin Green Art (sponsored by Starbucks)

ARCHITECT Legge Lewis Legge

DESIGN TEAM Murray Legge, AIA; Deborah Eve Lewis; Andrea Legge; in collaboration with Austin Green Art

CONTRACTOR Austin Green Art

CONSULTANTS TKO Advertising (graphic design); Lucas Brown (special fabrications); LZT Architects (production support)

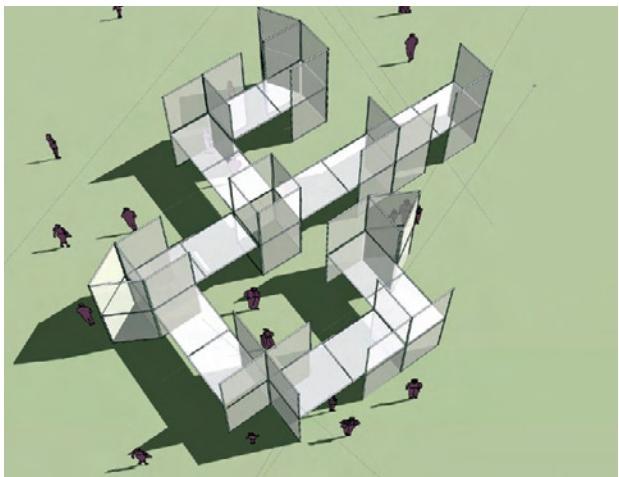
PHOTOGRAPHER Legge Lewis Legge

RESOURCES FENCES, GATES, AND HARDWARE: Rent-a-Fence

CUP City, a temporary interactive lounge sponsored by Starbucks, was constructed over the course of the three-day Austin City Limits Music Festival using 41 (6 x 15-foot) fence panels, zip ties, and approximately 25,000 pieces of garbage.

The rented fence panels, miles of which are used during the festival to divide and control people, were turned on their ends to create a temporary lounge area providing shade and allowing for gathering and interaction.

Cup City engaged the festival's stream of consumption that slowly accreted in its ever-changing walls. After construction of the fence infrastructure, the walls of the lounge were slowly filled with the used bottles, cups, and cans by concertgoers and volunteers, many of whom spent hours arranging and rearranging patterns on the walls. ■





The Envelope

PROJECT The Envelope, Dallas

CLIENT Fairfax Develops

ARCHITECT Buchanan Architecture

DESIGN TEAM Russell Buchanan, AIA; Jordan Yamada

CONTRACTOR Fairfax Develops

CONSULTANTS McHale Engineering, Inc. (structural)

PHOTOGRAPHER Jason Franzen

RESOURCES MASONRY UNITS: Featherlite; PLASTIC FABRICATIONS:

Polygal; METAL WINDOWS: Kawneer; TILE: Daltile

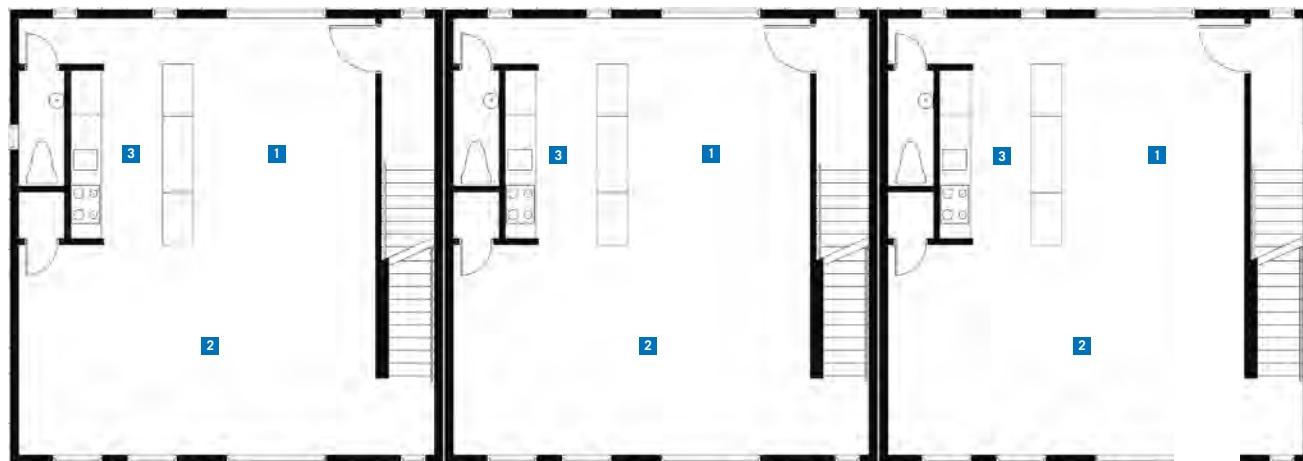
RATHER than accepting the most general issues of zoning compliance, this project offers a very detailed response to the zoning constraints and its exceptions. The design solution should be considered, in part, as a product of thorough zoning research.

The form is generated by the off-street parking requirement and the site's location at an intersection. Each unit faces the side street, allowing secured parking access from a private drive towards the rear. The upper levels cantilever over the driveway to maximize area.

The program stipulated three 2,300 sq. ft. dwelling units. Each unit required a living room, dining room, kitchen, utility room, master suite, guest suite, and a two-car garage. ■



THIRD FLOOR



SECOND FLOOR



The 505

PROJECT The 505, Houston

CLIENT The 505 Townhomes

ARCHITECT Collaborative Designworks

DESIGN TEAM James M. Evans, AIA

CONTRACTOR Virkus Construction

CONSULTANTS Matrix Structural Engineers (structural); Marsh/Jalayer & Associates (civil)

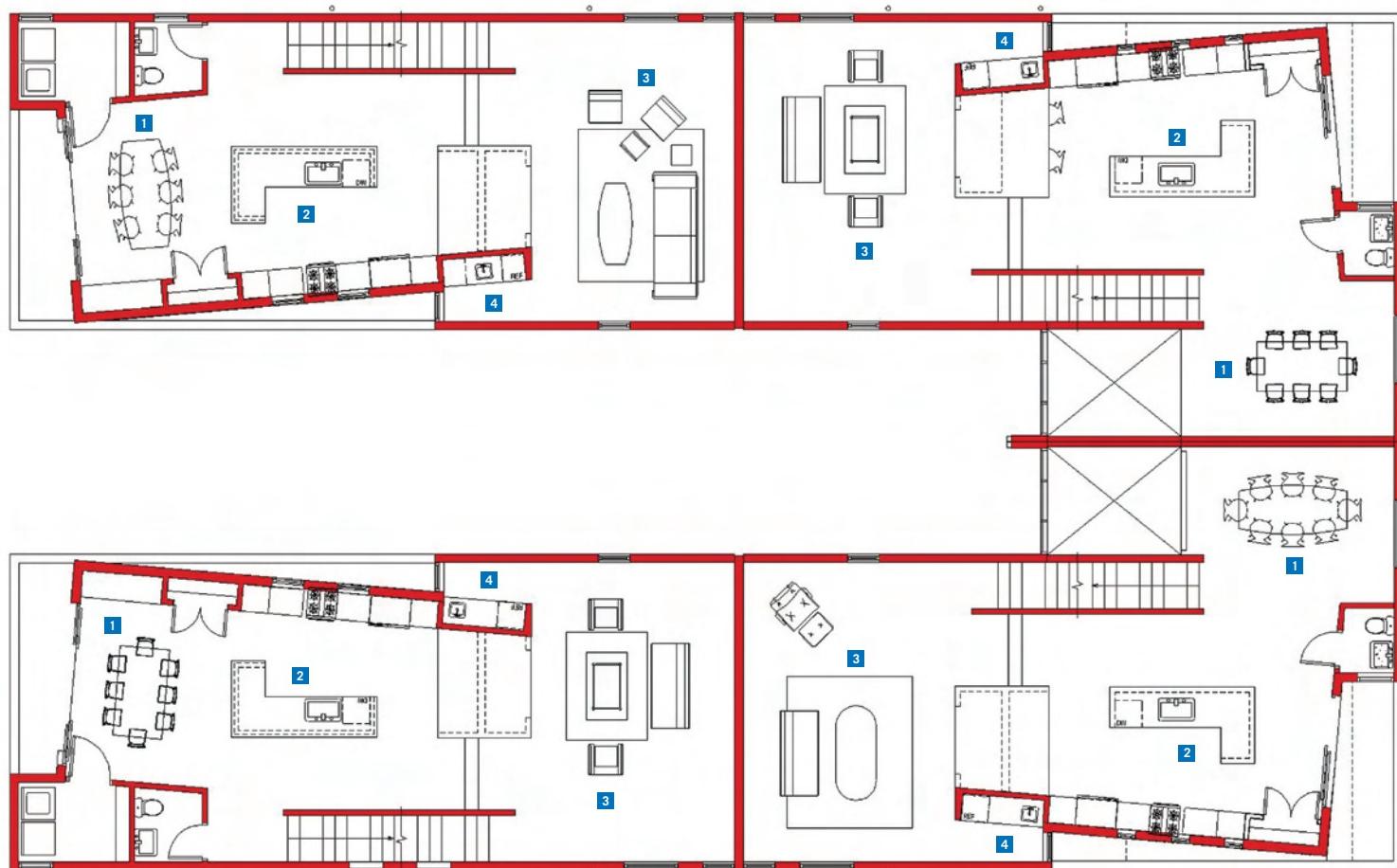
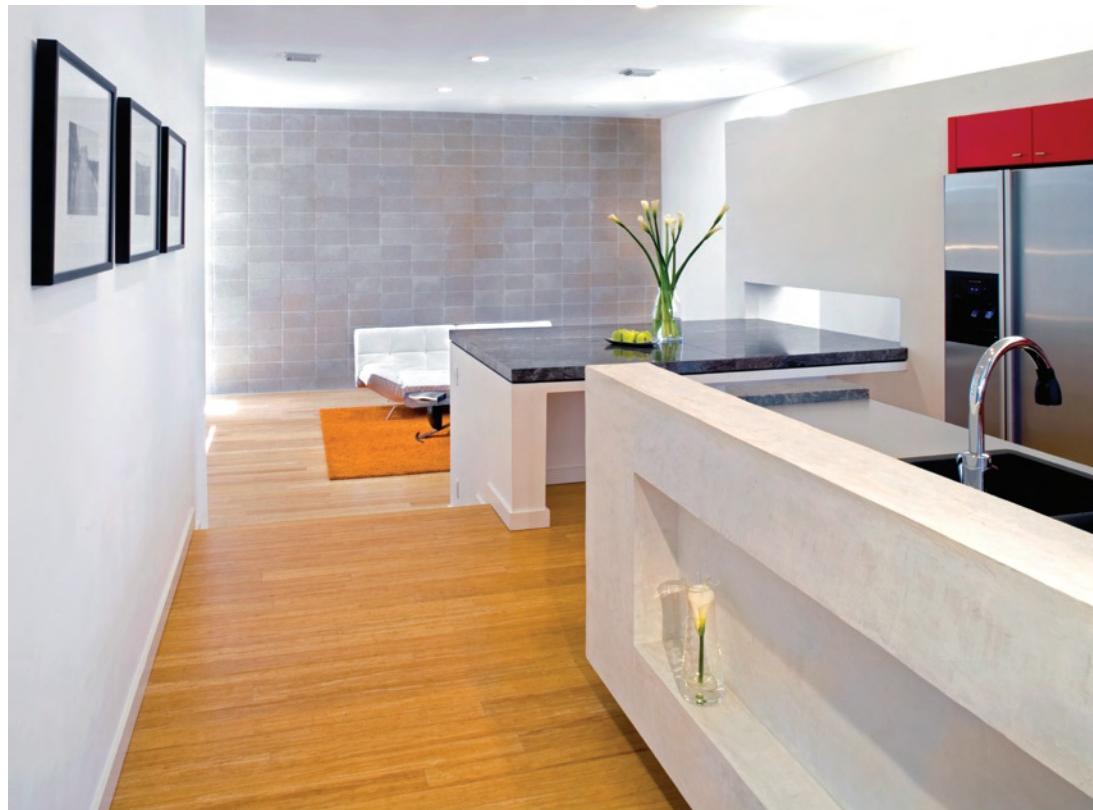
PHOTOGRAPHERS Aker/Zvoncovic Photography; G. Lyon Photography

RESOURCES UNIT PAVERS: Pavestone; SIDING: James Hardie; UNIT MASONRY WALL ASSEMBLIES: Southwest Concrete Products; PRE-FABRICATED STRUCTURAL WOOD AND GLUE-LAMINATED TIMBER: All Pan; PRE-FABRICATED WOOD JOINTS AND TRUSSES: American Truss; ARCHITECTURAL WOODWORK: Ultracraft; WATERPROOFING AND DAMPROOFING: Tyvek; METAL ROOF TILES: Millennium Tiles; SPECIALTY DOORS: Pella; ENTRANCES AND STOREFRONTS: Vistawall; METAL WINDOWS: Ram Industries; GLASS: PPG; TILE: Daltile, Caesar; GRANITE: National Tile & Terrazzo; CARPET: Interface

THE 505, a four-unit townhouse development, sits near Houston's rejuvenated downtown. The architect spearheaded the project as an experimental design exercise that works within the economic and market constraints of a speculative housing development. The 505 sought to be financially successful and to make responsible use of land, incorporate sustainable design principles, enhance community sensibilities, and possess an architectural identity.

Window placement is carefully refined to provide views and an abundance of natural light without sacrificing privacy. Third-floor roof decks located between units engender a sense of community while providing an outdoor buffer between living spaces.

The unique form is a simple box that has been activated by a single shift made in plan. This shift allows for more windows in the envelope underneath overhangs oriented north-south rather than across to the adjacent units. The rotation in plan also creates opportunities for flexible yet defined internal volumes. ■





Floating Box House

PROJECT Floating Box House, Austin

CLIENT Blaine Wesner

ARCHITECT Peter L Gluck and Partners, Architects

DESIGN TEAM Burton Baldridge; Elena Fanna; Stephanie Ragle; Frederik Rissom; Hiroaki Takimoto; Stefanie Werner

CONTRACTOR AR/CS Construction Services, Inc.

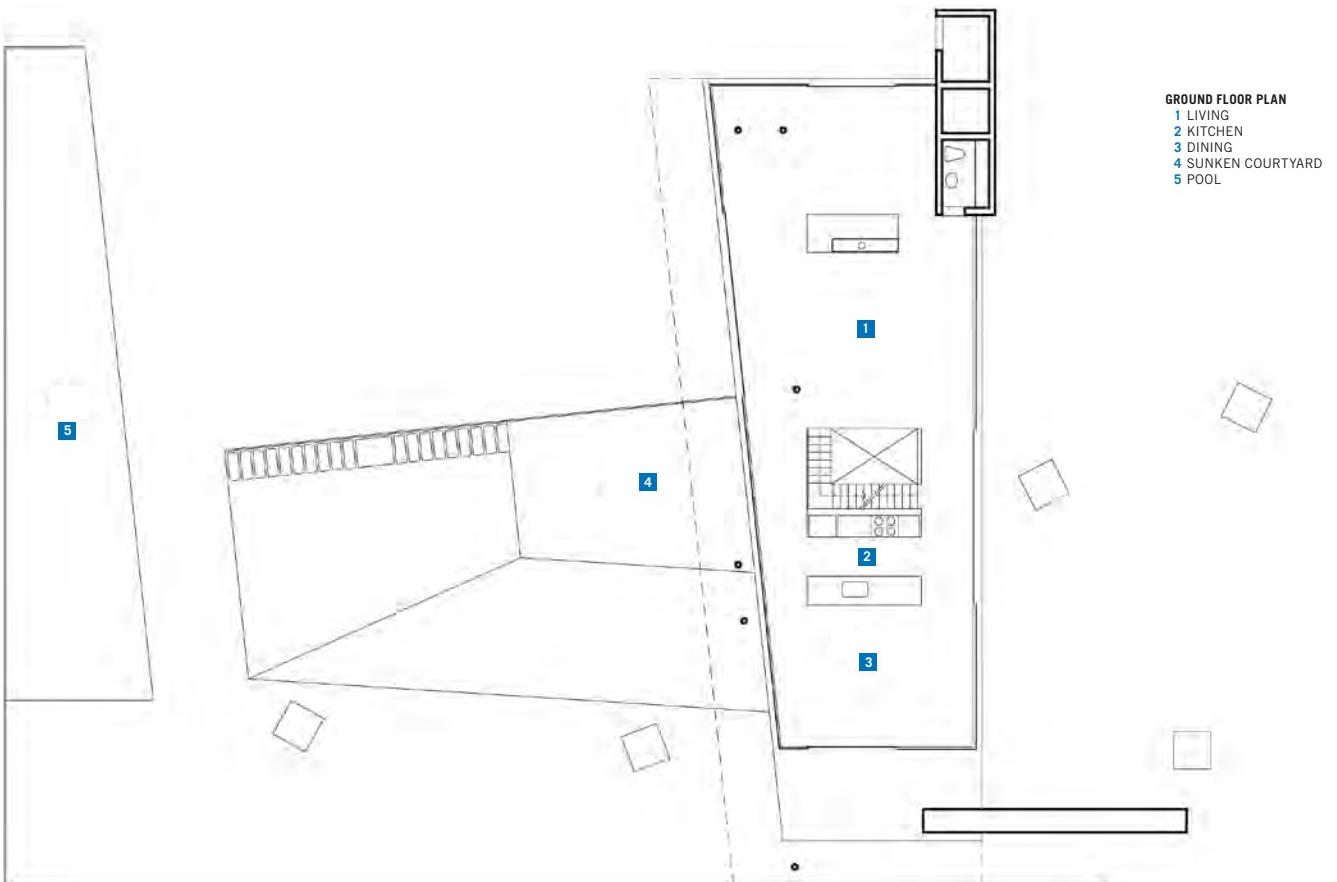
CONSULTANTS Robert Silman Associates, P.C. (structural); Simon Rodkin, P.C. (MEP)

PHOTOGRAPHER Paul Warchol

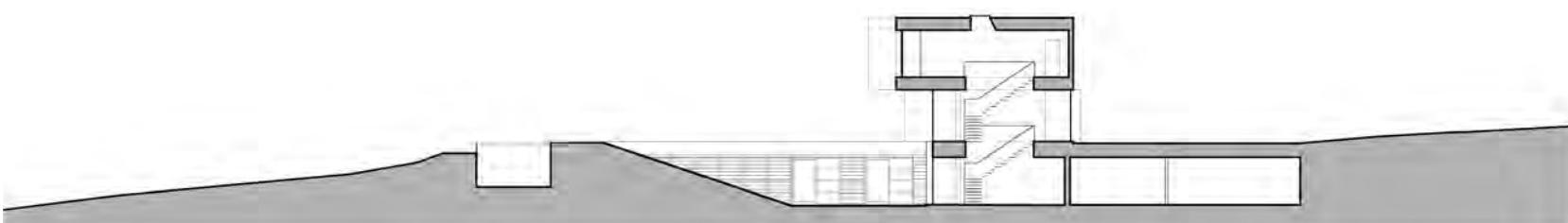
SURROUNDED by a grove of more than 200 live oaks, the house is located just outside Austin and stands between the city's new urban skyline and its rural past.

The forms of the house consist of a box, a stainless steel structure on which the box is perched, a transparent glass enclosure, and a plinth. Significant portions of the program are located below grade to prevent the size of the house from drawing attention away from the landscape. The guest bedrooms, media room, and gallery are located within the buried plinth. In addition, the garage is underground to keep the precinct of trees free of distracting automobiles and black top. The floating box contains the family bedrooms.

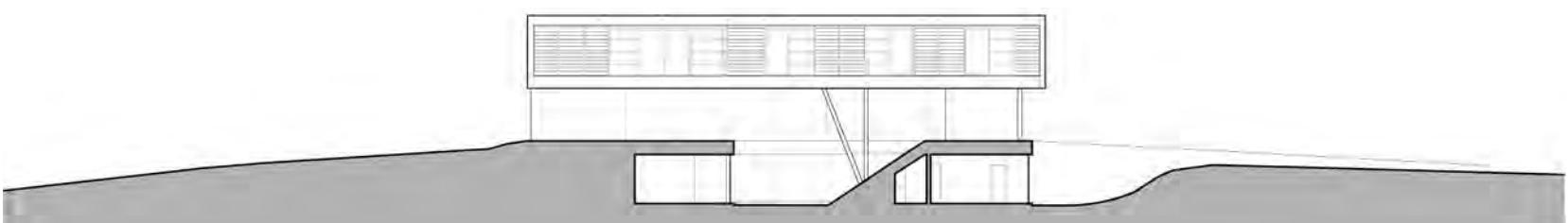
Between the ground plane and the floating box is a transparent glass enclosure that provides the living room, dining room, and kitchen with unobstructed views of the natural surroundings on one side and the Austin skyline on the other. The stainless steel structure holds all the mechanical systems for the house and thereby sustains the illusion of a floating box above. ■



NORTH ELEVATION



SOUTH ELEVATION



WEST ELEVATION



Footbridge

PROJECT Footbridge, Austin

CLIENT Withheld by request

ARCHITECT Miró Rivera Architects

DESIGN TEAM Juan Miró, AIA; Miguel Rivera, AIA; Brian Dillard; Abby Dacey

CONTRACTOR Crowell +

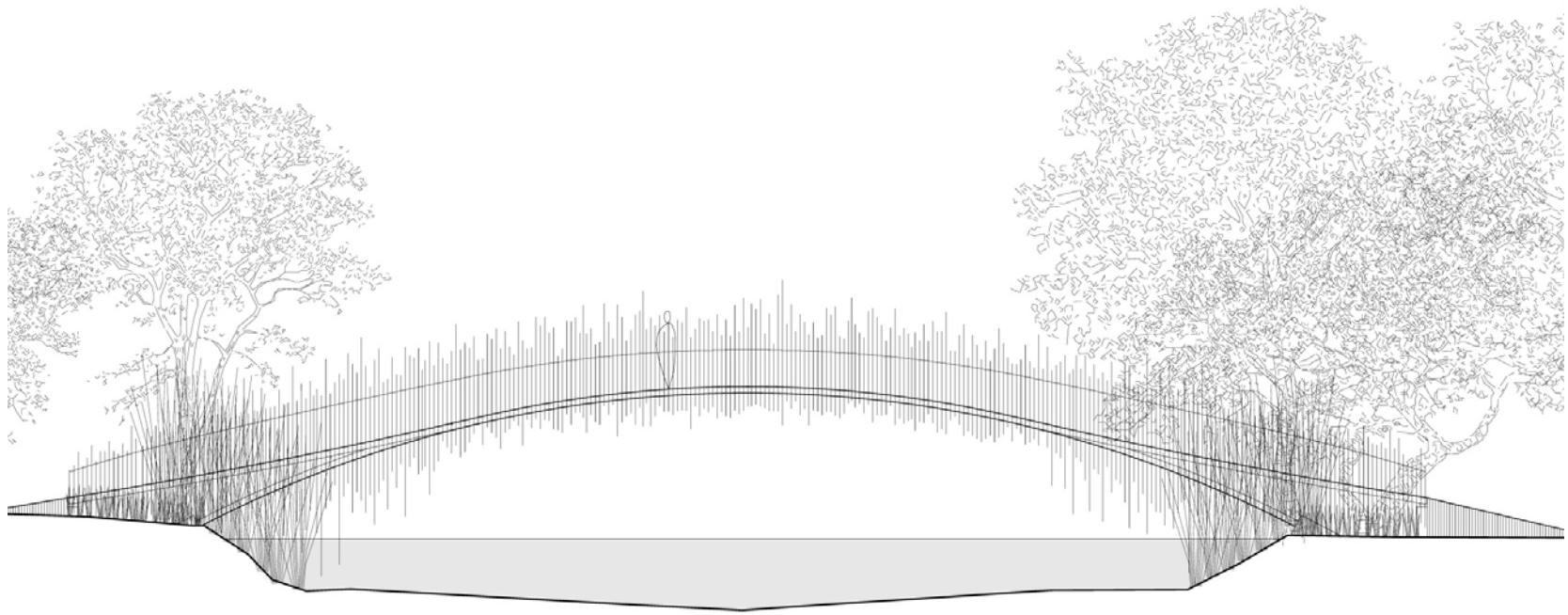
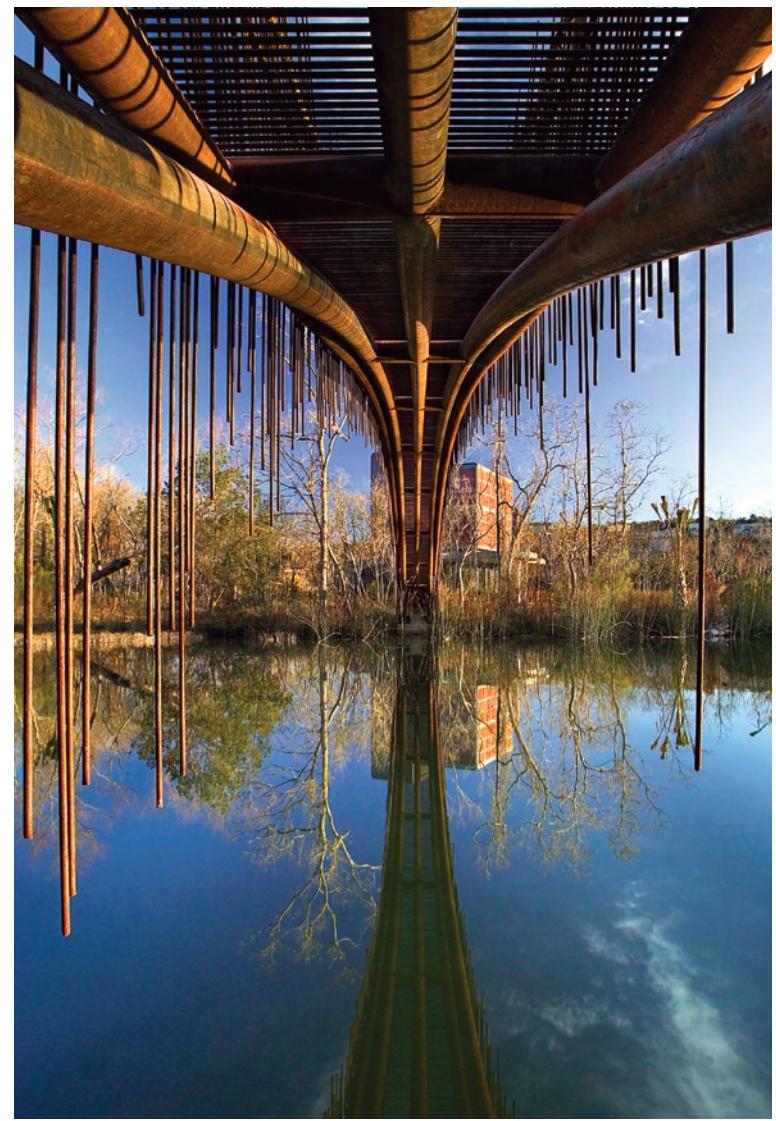
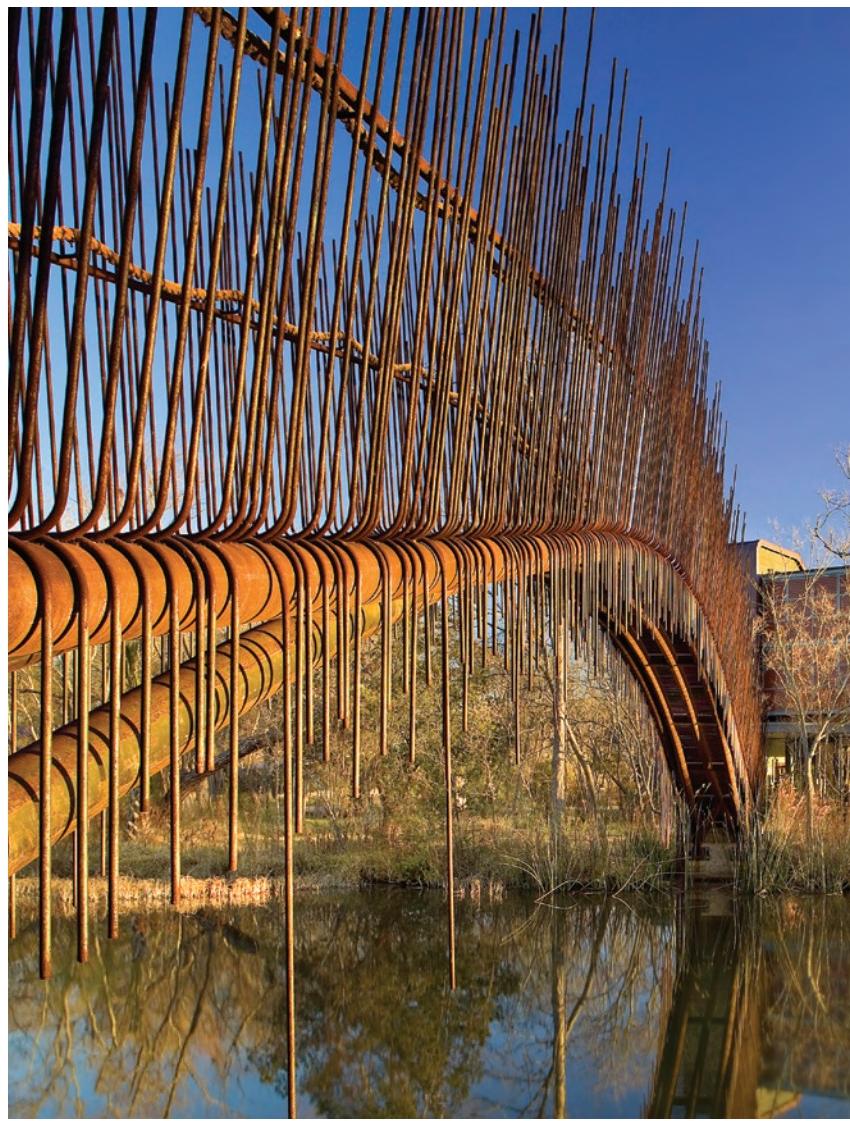
CONSULTANTS Architectural Engineers Collaborative (structural); Environmental Survey Consulting (landscape)

PHOTOGRAPHER Paul Finkel

WITH a design inspired in the reeds that line the edges of the lake, this pedestrian bridge is a light structure integrated with its setting. The bars/reeds intertwine at the abutments and "grow" over the bridge, camouflaging and turning it into a symbiotic, almost invisible link.

The arch structure spans 80 feet and is composed of 5-inch diameter pipes. The pipes support 1/2-inch diameter bars that become both decking and guardrails with a simple field bend. The irregular length and close spacing of the bars recall the reeds of the site.

To further integrate the bridge with its setting, the steel is left unfinished as are the rope handrails and the stone ramps. ■





Government Canyon

PROJECT Government Canyon State Natural Area Visitor Center, San Antonio

CLIENT Texas Parks and Wildlife

ARCHITECT Lake/Flato Architects

DESIGN TEAM Ted Flato, FAIA; Bob Harris, AIA; Roy Schweers; Dale Riser

CONTRACTOR Tom Page and Company

CONSULTANTS Pape-Dawson Engineers (civil); Architectural Engineers Collaborative (structural); Encotech Engineering Consultants (MEP); TPWD (landscape); Archillume Lighting Design (lighting); Craig Haney (specifications)

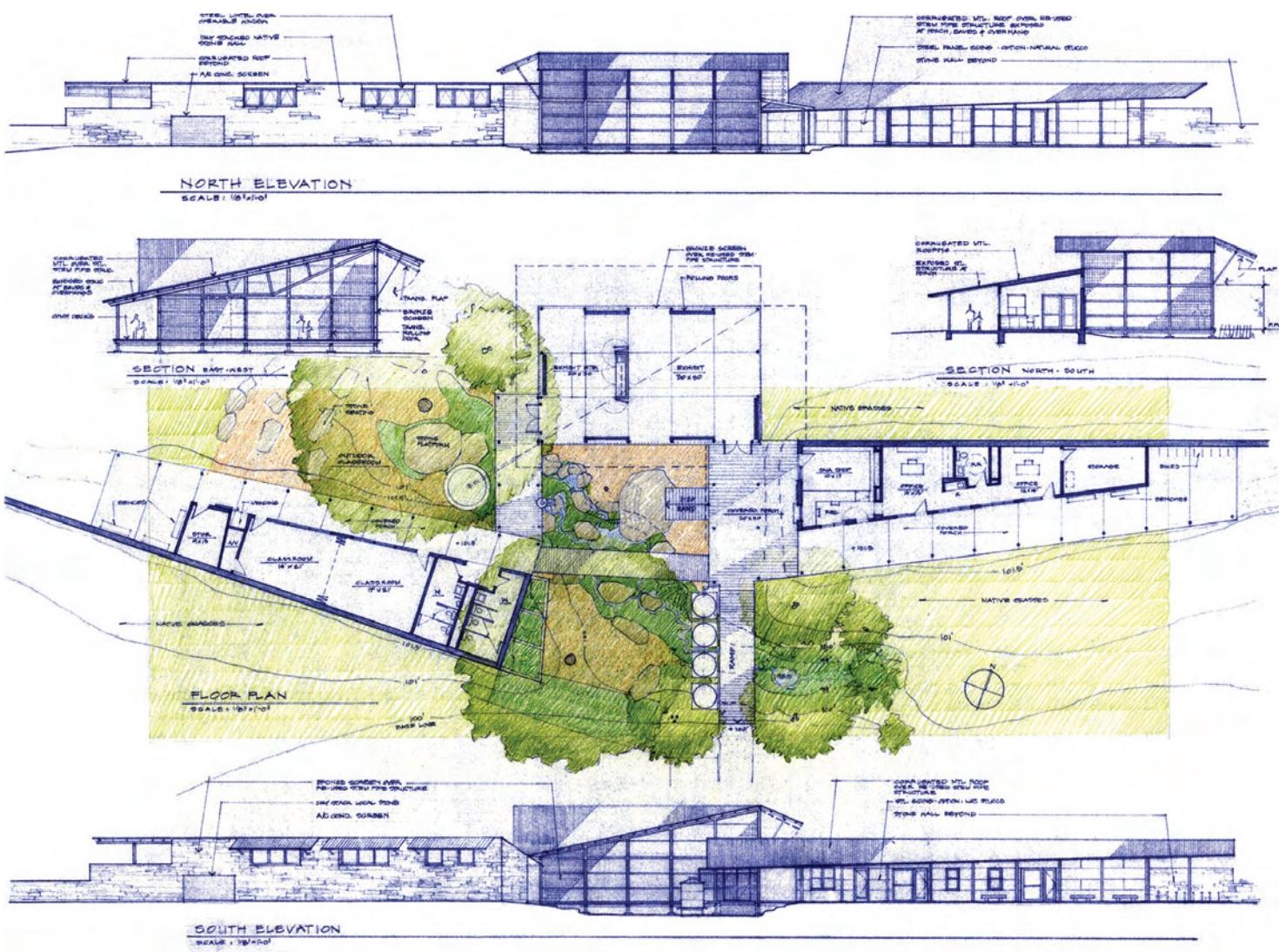
PHOTOGRAPHER Chris Cooper

THE Visitor Center floats in a field of native grasses and restored oaks at the mouth of the canyon, forming a gateway to the 8,600-acre Government Canyon State Natural Area. The canyon's rich ranching history is expressed in the exposed pipe structure.

The building respects the fragile ecosystem of the site, which lies in the recharge area for San Antonio's main water source—the Edwards Aquifer. It was designed for water conservation, collecting rainwater, minimizing runoff and contaminants, and reducing the use of ground water. In this way, the building becomes its own educational exhibit that demonstrates sustainable water use practices to visitors.

The program for the headquarters included an exhibit hall, a Texas State Park store, classrooms, offices, an outdoor exhibit pavilion, an amphitheatre, interpretive trails, and two ranger residences. ■

RESOURCES **RAIN WATER COLLECTION TANKS:** American Tank Co.; **LIMESTONE:** Texas Sisterdale Limestone; **WOOD TREATMENTS:** Texas Aromatic Cedar Siding; **SPRAYED INSULATION:** Icynene; **SPECIALTY DOORS:** Hufcor; **WOOD WINDOWS:** Pella; **LIGHTING CONTROL:** Lutron Grafik Eye Lighting System





Guerra Branch Library

PROJECT Henry A. Guerra, Jr. Branch Library, San Antonio

CLIENT City of San Antonio

ARCHITECT Sprinkle Robey Architects

DESIGN TEAM Davis Sprinkle, AIA; Thom Robey, AIA; Jeff Langham, Alan Neff

CONTRACTOR All Construction

CONSULTANTS Slay Engineering (civil); Lizcano Consulting Engineers (MEP); AccuTech Consultants (structural); Bender Wells Clark (landscape); Fugro South, Inc. (geotechnical); Accessibility Unlimited (plan review); Edens (code/life safety)

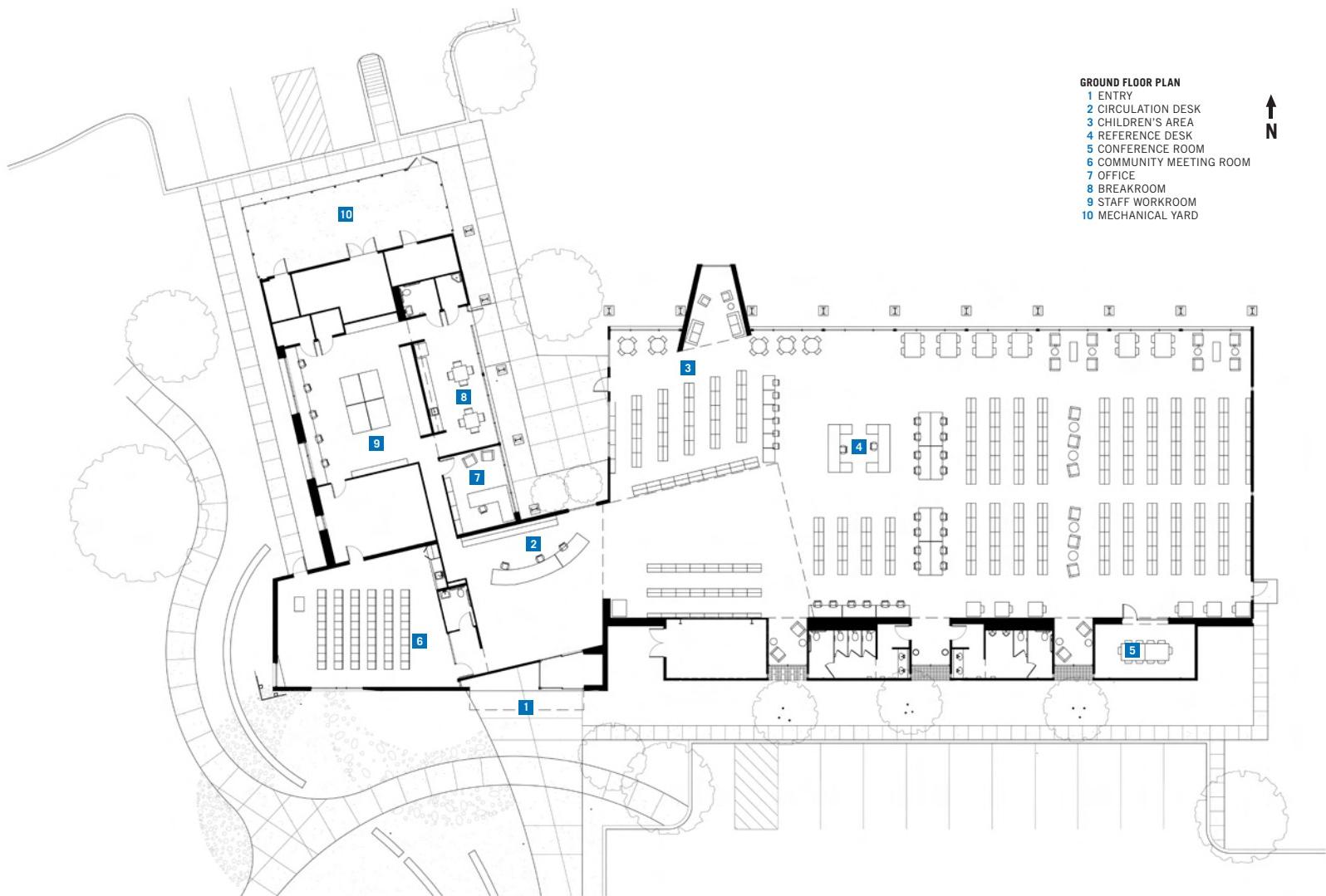
PHOTOGRAPHER Paul Hester

RESOURCES METAL DECKING: Vulcraft; SOLID POLYMER FABRICATIONS: Avonite; VAPOR RETARDERS: Henry; METAL ROOFING: Berridge; ENTRANCES AND STOREFRONTS: Vistawall; PLASTIC GLAZING: CPI International; TILE: Daltile; BLINDS, SHUTTERS, AND SHADES: Mecho Shade; GRANITE COUNTERTOPS: Young Stone; EXTERIOR STUCCO PLASTER FINISH (ENTRY NODE): Degussa

THE Guerra Branch Library is located in a working class, military neighborhood in San Antonio. Inspired by the soaring hangars at the adjacent Air Force Base, the building is organized in three volumes that are oriented to define an existing green space to the north and east, while limiting the harsh sunlight from the south and west. The result is a flexible, free-span structure that takes advantage of large glass and polycarbonate panels to create an abundance of modulated natural light.

The entry node slopes toward the street, creating a memorable landmark in a neighborhood void of context. A large assembly-room window becomes a visual portal to on-going public events. This window is protected by a perforated metal screen that shades during the day, yet is transparent at night.

Conforming to the limited budget, the exposed steel-framed building utilizes modified pre-fabricated components. Infill panel materials include corrugated metal, plaster, and rusted steel panels. The building is articulated by straightforward detailing of various materials and exterior plaster textures. ■





Health & Science Building

PROJECT Kingwood College Health & Science Building, Kingwood
CLIENT North Harris-Montgomery Community College District

ARCHITECT Hellmuth, Obata + Kassabaum

DESIGN TEAM Jay Tatum; Roger Soto; Jim Smith; Gregory Lake; Minsik Park; Warren Johnson

CONTRACTOR Gilbane Building Company

CONSULTANTS ARCADIS G&M (civil); Walter P. Moore & Associates (structural); Carter & Burgess (MEP); Trilliant Technology (technology)

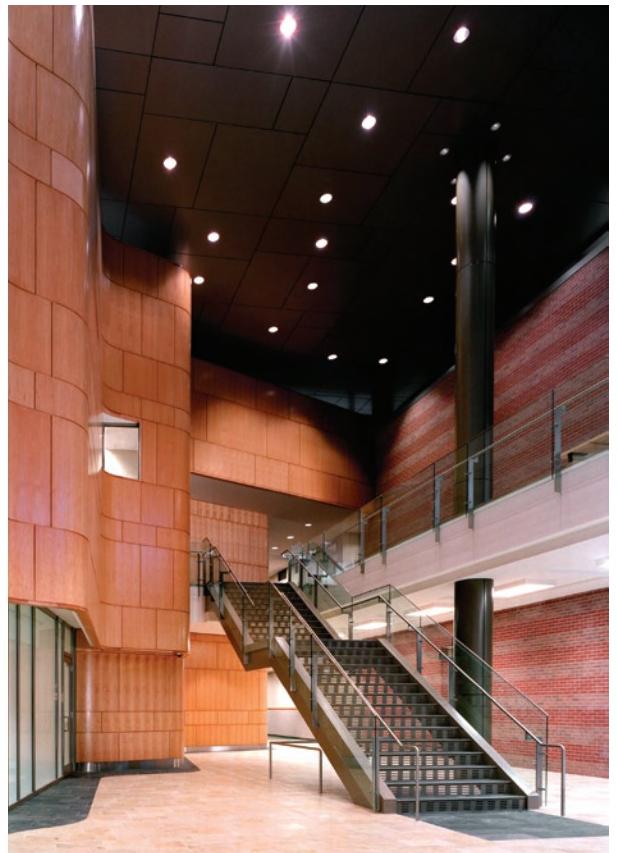
PHOTOGRAPHER Aker/Zvonkovic Photography

RESOURCES ARCHITECTURAL WOODWORK: Global Casework; WATERPROOFING AND DAMPROOFING: Volclay; ROOF AND DECK INSULATION: Johns-Manville; MEMBRANE ROOFING: Siplast; METAL ROOFING: Berridge Manufacturing Co.; METAL DOORS AND FRAMES: Ceco Door Products; WOOD AND PLASTIC DOORS: VT Industries; SPECIALTY DOORS: Cookson Rolling Doors, Cornell; ACCESS DOORS AND PANELS: Acudor; ENTRANCES AND STOREFRONTS: Vistawall; GLASS: Viracon, Old Castle Glass; ACOUSTICAL CEILING: Chicago-Grid Armstrong; PAINTS: Sherwin-Williams; PROTECTIVE COVERS: AVADEK

THE program is for a new Health and Science Building. The facility houses the chemistry, geology, biology, and physics/astronomy departments within the Natural Sciences Program, and the nursing, respiratory, occupational therapy, and dental hygiene departments within the Health Program.

The \$14 million, 77,000-sq.ft. building contains classrooms, science and computer labs, lecture halls, faculty offices, and a centralized storage area. It serves as a “bridge” between the oldest quadrangle on campus and new Student Services Building. The new building is located 10 to 100 feet from existing structures with covered connectors linking all entries. Each of the three pedestrian entries is oriented to student pathways and a large adjacent commons area. The main entry is covered with a large canopy roof that creates a shaded porch for students during the day, and the two-and-a-half story atrium space serves as a campus beacon during the evening.

The structure’s exterior facade is predominantly banded brick with intermittent windows. The atrium space opens to the entry porch and commons beyond through a clear glass curtain wall. Columns and the atrium ceiling are metal panels. Interior atrium finishes include curvilinear grooved panels, quartzite and slate flooring, and glass handrails. ■





Lake Tahoe Residence

PROJECT Lake Tahoe Residence, Lake Tahoe, Nevada

CLIENT Withheld by request

ARCHITECT Lake/Flato Architects

DESIGN TEAM David Lake, FAIA; Billy Johnson; Tenna Florian; Heather DeGrella

CONTRACTOR Q & D Construction

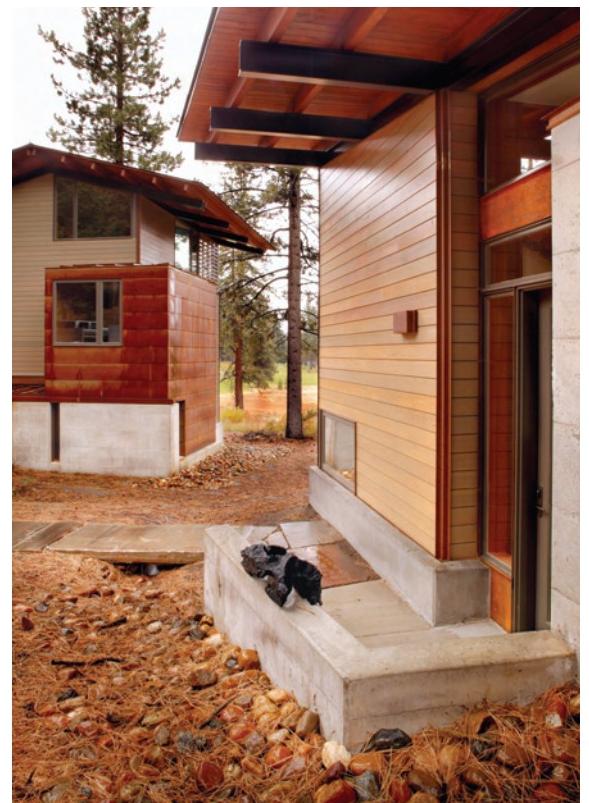
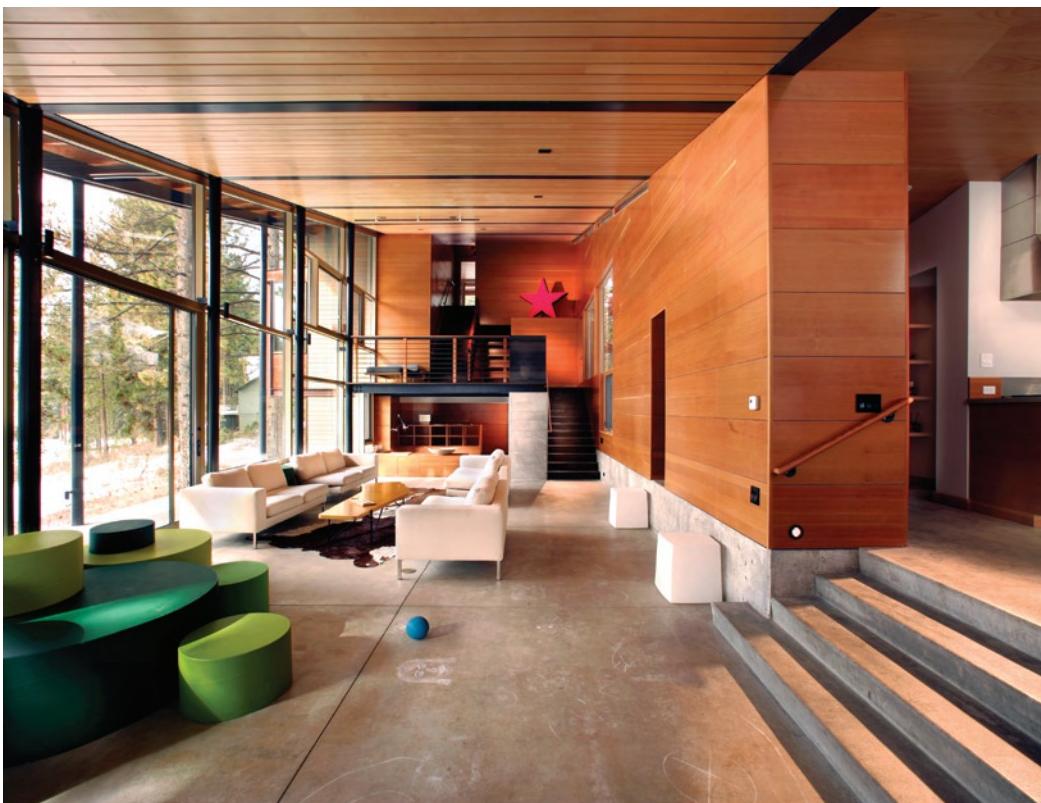
CONSULTANTS Datum Engineers (structural); Gray and Associates (civil); ElectroTech (electrical); RHP Mechanical (plumbing and mechanical)

PHOTOGRAPHER Jeff Dow Photography

RESOURCES STAINED CONCRETE FLOORS: L.M. Scofield; CONCRETE COUNTER TOPS: BJ Concrete Counter Tops; ARCHITECTURAL WOODWORK: Artefice by Dianda Barry Phipps; BUILDING INSULATION: Icynene; SPECIALTY DOORS: Albertini; PLASTIC GLAZING: CPI International; TILE: Daltile; FLOORING: Johnsonite; BLINDS, SHUTTERS, AND SHADES: Mecho Shade

THE historic mines of the region, with their simple shed forms on the sloping land, were the inspiration for the project. Use of exposed concrete, weathered wood, and rusted steel create a palette of low-maintenance materials. The crisp exterior materials give way to warm, natural woods on the interiors.

The concept of "camp" became the design theme for this active family's home. The plan evolved into a series of three buildings that loosely form a courtyard, where the garage/shop/playroom mimics the slope of the hill and provides a visual block to the neighbor. A private office has a crow's nest view from the highest room in the house. Large rolling doors open inside rooms to the outside. The guest house is detached from the main house and can serve as a stand-alone house for a smaller group. The glass living/dining room, with its balcony for theatrical productions, collects abundant winter sun and cool summer breezes. Intimate, low reading rooms offset the soaring spaces. "Ship-like" bedrooms with bunks built into compact niches accommodate children. ■





McKinney Farm House

PROJECT McKinney Farm House, Collin County

CLIENT Bill and Fran Woodfin

ARCHITECT Ron Wommack, FAIA

DESIGN TEAM Ron Wommack, FAIA; John Rice

CONTRACTOR Mickey Davis

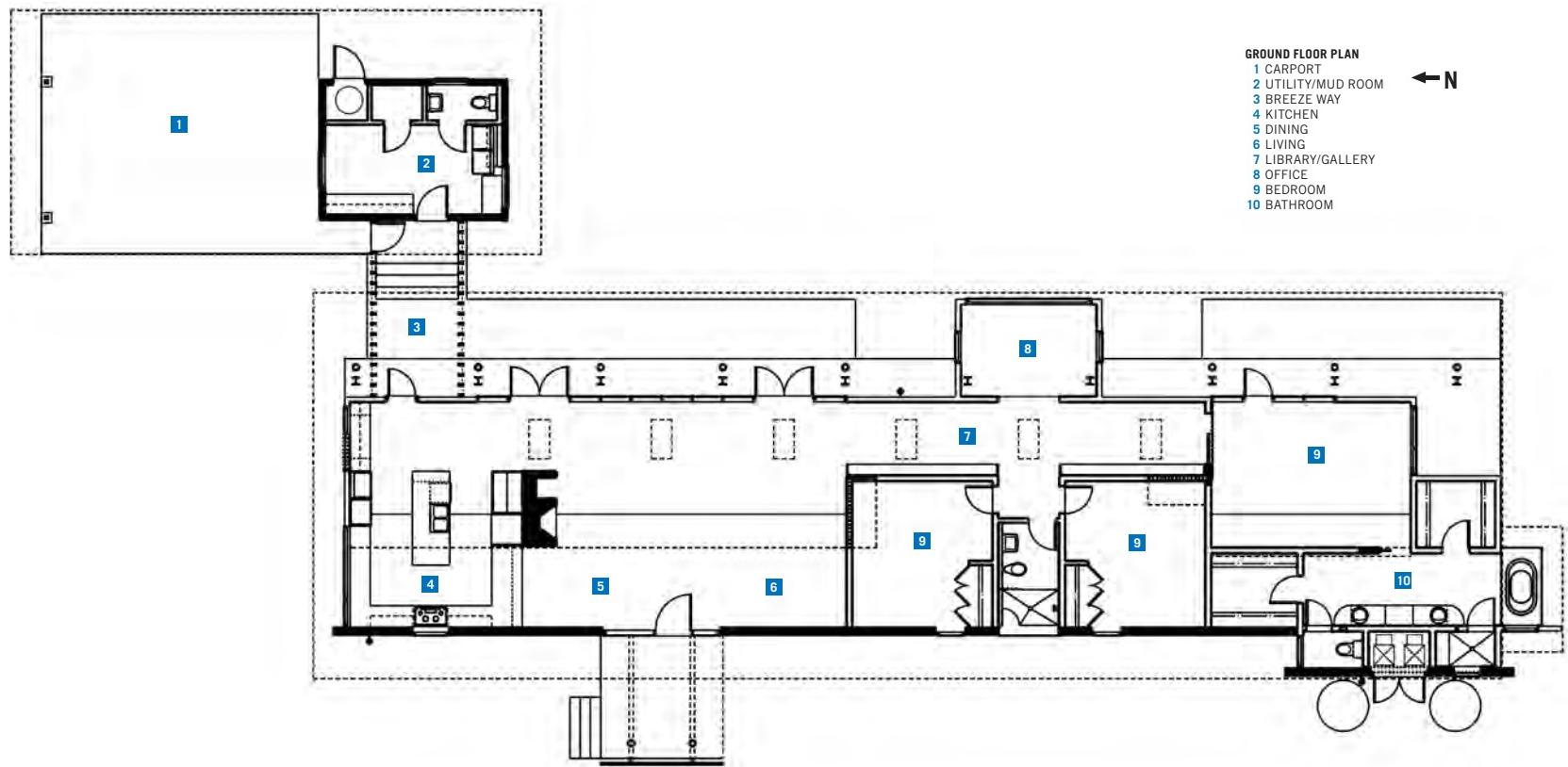
CONSULTANTS Walker Engineering (MEP)

PHOTOGRAPHER Charles Smith

THE project comprises a new barn and house built on a 150-acre farm just northeast of McKinney. A screened porch connects the 3,500-sq. ft. house to a carport and utility structure. The house is constructed of concrete block, cypress siding, glass, and galvanized metal.

The house is oriented to optimize the view over a meadow and lower wooded area. The house interprets vernacular imagery and new technologies — such as structural insulated panels (SIP) on the roof — into a comfortable place to dwell. ▀

RESOURCES CONCRETE PAVEMENT: Ramer Concrete; CONCRETE MATERIALS: Hanson Products; CONCRETE BLOCK: Palestine Block Co.; MASONRY UNITS: Palestine Block Co.; LIMESTONE: Texas Stone and Tile; METAL DECKING: MBCI; PRE-FABRICATED STRUCTURAL WOOD: Structural Insulated Panels; WATER REPELLANTS: ProSo Co.; ROOF AND WALL PANELS: MBCI; METAL ROOFING: MBCI; ENTRANCES AND STOREFRONTS: Vistawall; METAL WINDOWS: Columbia; UNIT SKYLIGHTS: Naturalite; GLAZED CURTAINWALL: Vistawall; PAINTS: Benjamin Moore; HIGH-PERFORMANCE COATINGS: Cabot's Stains





Methodist Healthcare Ministries

PROJECT Methodist Healthcare Ministries, San Antonio

CLIENT Methodist Healthcare Ministries

ARCHITECT Kell Muñoz Architects, Inc.

DESIGN TEAM Gautam K. Dey, AIA; John H. Kell, Jr., FAIA; Geoffrey S. Edwards, AIA

CONTRACTOR Keller-Martin Organization

CONSULTANTS Lundy & Franke Engineering (structural); Goetting & Associates (MEP); Bury + Partners (civil); Rialto Studio (landscape)

PHOTOGRAPHERS R. Greg Hursley; Chris Cooper; Paul Hester

RESOURCES PRECAST ARCHITECTURAL CONCRETE: Redondo Manufacturing; ARCHITECTURAL WOODWORK: Kenneth Moore; ROOF AND DECK INSULATION: Samuel Dean Roofing; MEMBRANE ROOFING: Johns-Manville; STRUCTURAL GLASS CURTAINWALL: Arrowwall; TILE: Daltile; EXTERIOR SUN CONTROL DEVICES: Arrowall; METAL CEILING: Gordon, Inc. (Specified Interiors, dist.); ACOUSTIC WALL PANELS: Decoustics (Specified Interiors, dist.); STAIRWELL CEILINGS: Hunter Douglas (Specified Interiors, dist.)

THE architect's commission for a new building to house the largest charitable religious foundation in South Texas was based upon the designers' ability to represent the visionary culture of Methodist "works." The client asked for a headquarters that would represent the purity and simplicity of the foundation's calling to help the poor with healthcare while quietly asserting its importance to the region.

The site, at a major intersection within the Medical Center Complex, slopes away from the top of a hill. The site was raised to give the building a notable presence. Three basic materials – pre-cast and cast-in-place concrete, transparent glass, and aluminum – were used for the sake of simplicity.

The result is a building of pure white set against the sky, with transparent public spaces that evoke light and enlightenment. The vertical progression is significantly represented in the building's geometry. The building forms a courtyard, creating a contemplative space at the center of the plan. ■





Rocking F Ranch

PROJECT Rocking F Ranch, Fayette County

CLIENT Withheld by request

ARCHITECT Mell Lawrence Architects

DESIGN TEAM Mell Lawrence, FAIA; Rebecca Devine

CONTRACTOR Santini Construction

CONSULTANTS Abode, Fern Santini (interior); Gardens (landscape)

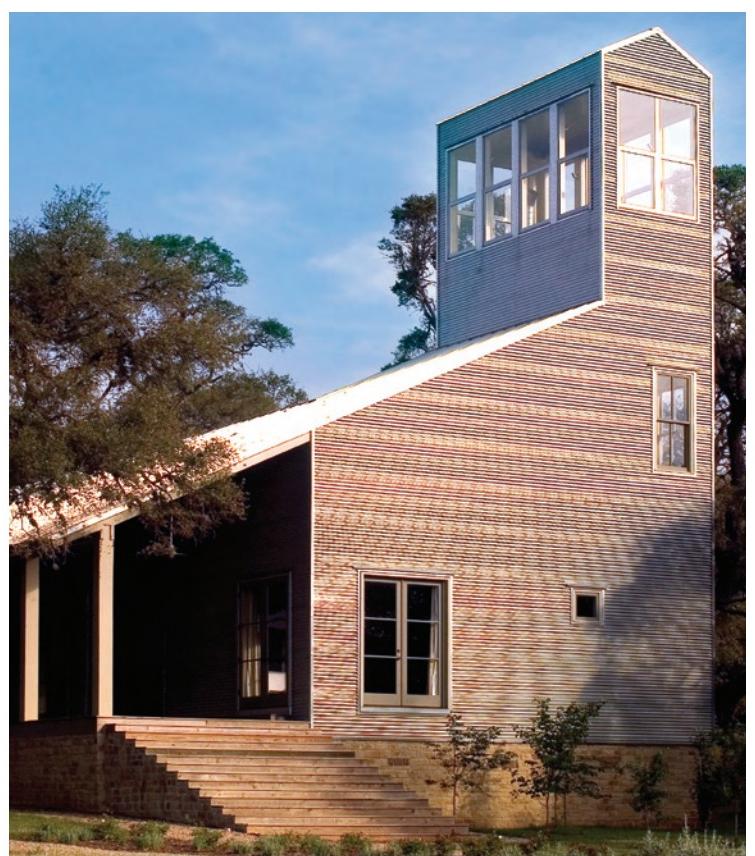
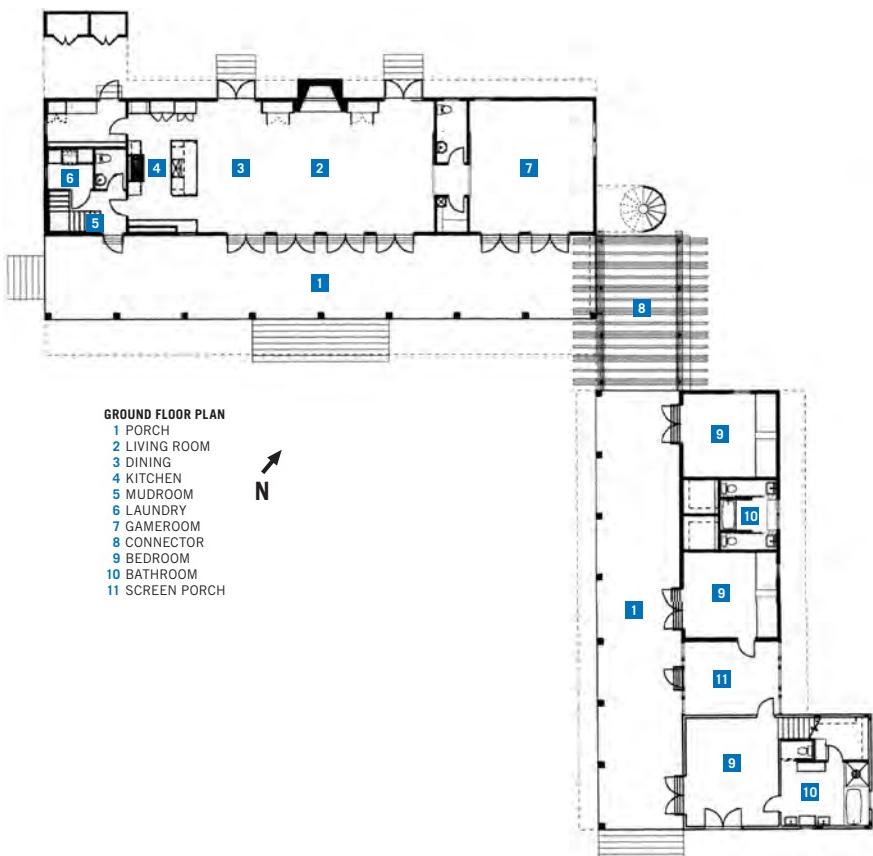
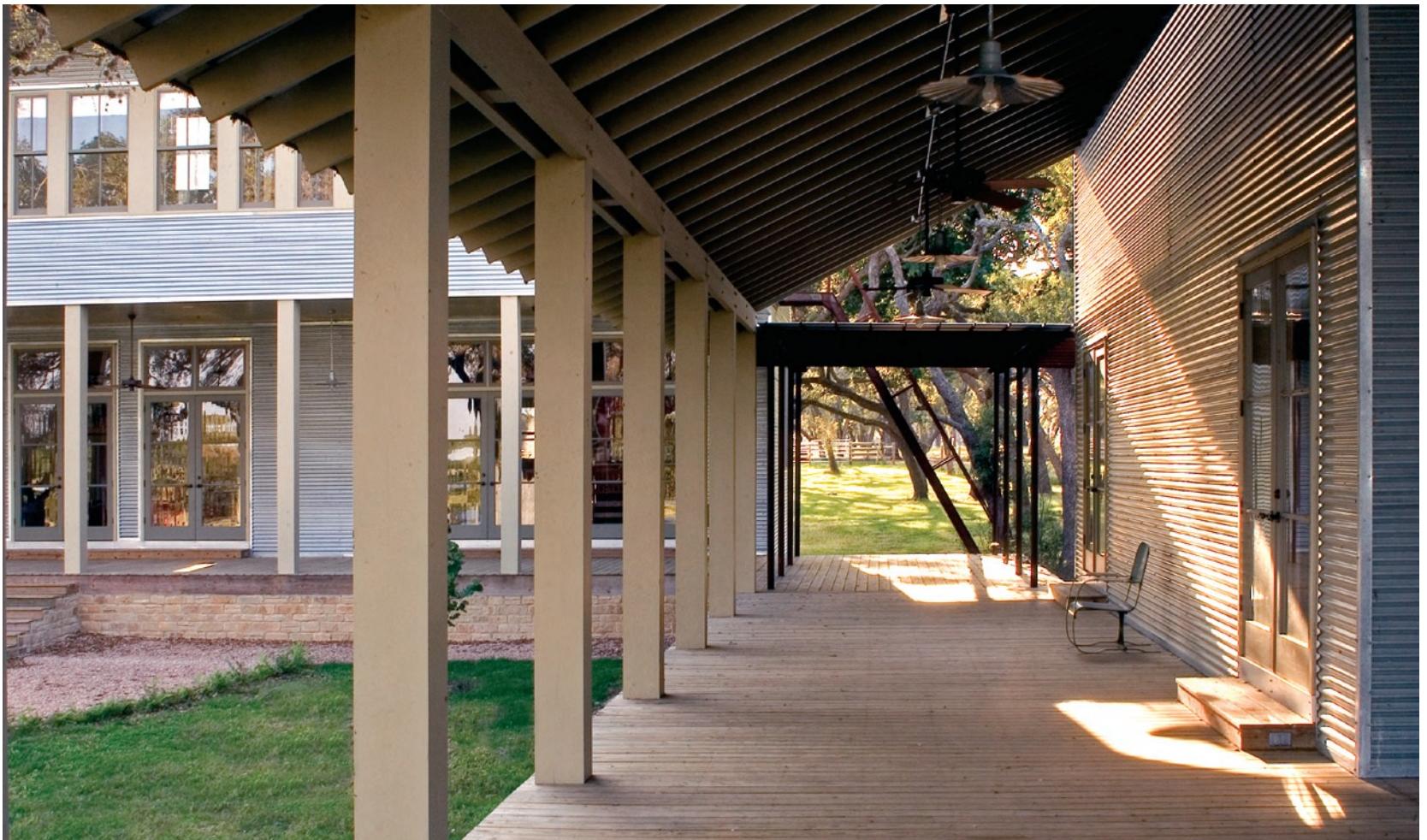
PHOTOGRAPHER Hester + Hardaway

RESOURCES | WINDOWS AND TRANSOMS: Marvin; TOWER WINDOWS: Custom Window; DOORS: Simpson Wood Doors; METAL SIDING AND ROOFING: Monopolis Supply; STONE: Custom Stone

FARMHOUSE vernacular inspired this family retreat in rural Central Texas. The compound consists of three buildings that define the perimeter of a central yard skirting an oak grove—the main building with living areas and kitchen on the ground floor and guest rooms upstairs, a bedroom wing with the master suite in a tower adjacent to the children's bedroom, and a carport.

Corrugated metal, wood, stone, and concrete form an elemental palette of materials that evokes traditional rural buildings. Metal drill-stem pipes were site-welded for the carport and the connector bridge between the other buildings.

Deep porches running the length of two buildings are dramatically exaggerated, creating outdoor spaces protected from the elements with views to a lake, acres of rolling hills, and endless skies beyond. ■





Sarofim Research Building

PROJECT Faye S. Sarofim Research Building, Houston

CLIENT The University of Texas Health Science Center at Houston

ARCHITECT BNIM Architects

DESIGN TEAM Steve McDowell, FAIA; Mark Shapiro, AIA; Casey Cassias, AIA; David Immenschuh; Kimberly Hickson, AIA; Filippo Castore, AIA

CONTRACTOR Vaughn Construction

CONSULTANTS Burt Hill: Tom Donoghue, AIA (lab architect/MEP design); Jaster-Quintanilla & Associates (structural); E&C Engineers (local MEP support); Clark Condon Associates (landscape); Walter P. Moore (civil); DataCom Design Group (AV/IT); Rolf Jensen & Associates (code); Worrell Design Group (food service); R.A. Heintges Architects (glazing); Facility Programming & Consulting (programming); Busby and Associates, Apex Cost Consultants (cost consultants); Waterscape Consultants (water feature)

PHOTOGRAPHER Richard Payne, FAIA

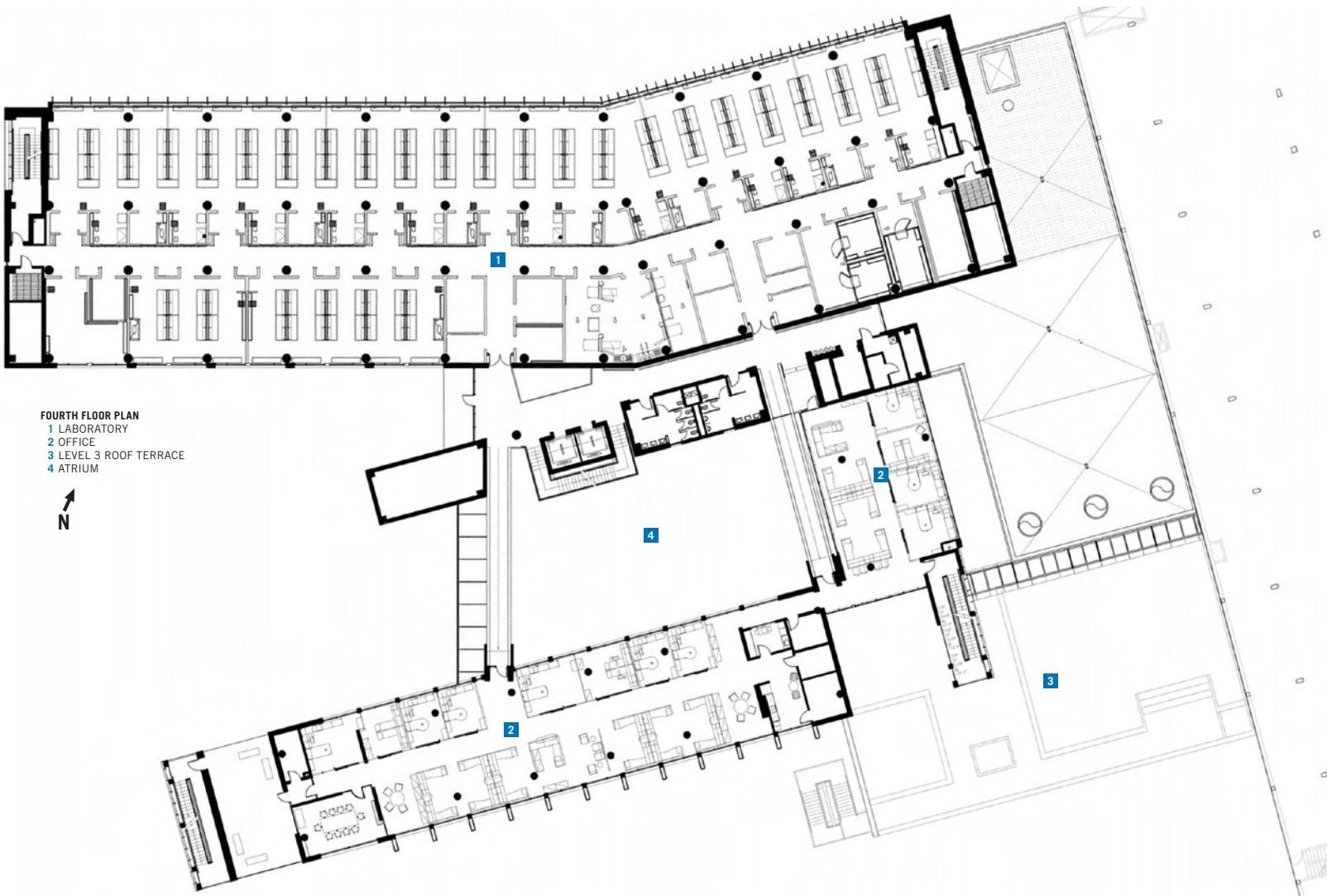
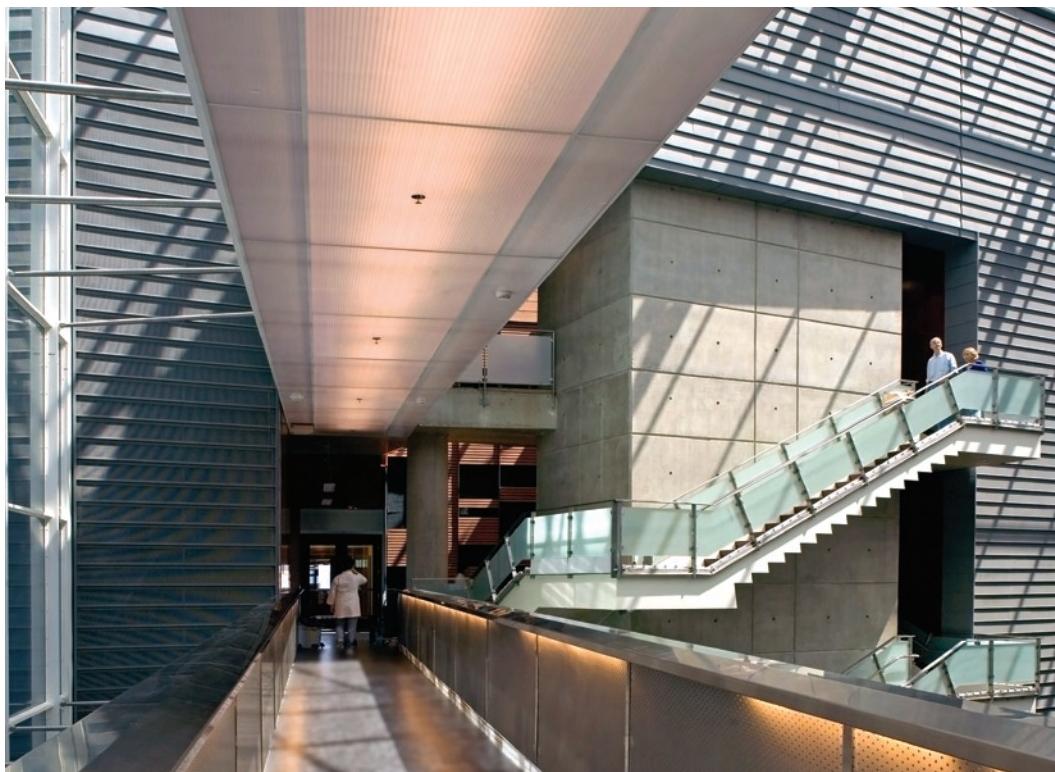
RESOURCES CONCRETE MATERIALS: Vaughn Construction; PRECAST ARCHITECTURAL CONCRETE: Vaughn Construction; CLAY TILE RAIN SCREEN SYSTEM: NBK Keramik GMBH; METAL CEILINGS: Ceilings Plus; METAL PANELS: Byrne Metals Corp., CURVING WALL METAL CEILINGS: Ceilings Plus;

THE Faye S. Sarofim Research Building houses core research laboratories, administrative offices, and a glass auditorium. Located in the Texas Medical Center, the *parti* consists of a central atrium flanked by two wings—the southern containing administrative offices and the northern containing labs. The openness of the adjoining atrium gardens invites public passage through the building, giving the program a sense of transparency.

Separation of the lab and office wings encourages meetings and conversation. Outdoor terraces provide spaces for relief, contemplation, or discussion. The varied paths of travel and multitude of destinations allow the building to be experienced in different ways, analogous to how a researcher might look at a problem from different perspectives.

The client requested and received a high-performance, energy-efficient sustainable building. Exterior building skin is a clay tile rain-screen system and all interior materials and finishes were selected with high-performance criteria in mind. ■

WOOD CEILINGS: Decoustics; INTERIOR ARCHITECTURAL WOODWORK: 3V Company; TILE: Daltile; LINOLEUM FLOORING: Forbo Linoleum; NATURAL CORK FLOORING: Natural Cork; ACOUSTICAL PANEL CEILINGS AND TRIMS: Armstrong; DECORATIVE FINISHES: Tectum Panels; RESILIENT FLOOR TILE: Expando Systems; RESILIENT WALL BASE: Johnsonite Rubber Base, Roppe Corp.; MIRRORED GLASS: Binswanger Mirror; GLAZING SYSTEMS: Viracon Glass, Dlubak Corp.





School of Nursing

PROJECT School of Nursing and Student Community Center at the University of Texas Health Science Center, Houston

CLIENT University of Texas Health Science Center

ARCHITECT BNIM Architects with Lake/Flato Architects

DESIGN TEAM (BNIM) Steve McDowell, FAIA; Kimberly Hickson, AIA; Chris Koon, AIA; David Immenschuh; (Lake/Flato) David Lake, FAIA; Greg Papay, AIA; Kenny Brown

CONTRACTOR Jacobs Vaughn, Inc.

CONSULTANTS Jaster Quintanilla & Associates (structural); Carter Burgess (MEP); Ferguson Consulting (electrical); Supersymmetry (energy strategies); Clanton Associates (lighting); Epsilon Engineering (civil); Walter P. Moore (roadway & south parking); Coleman & Associates (landscape); Apex Busby (cost consultant); Rolf Jensen & Associates (code consultant); Arup (envelope studies); Pelton March Kinsella (AV & acoustics); Worrell Design Group (food service)

PHOTOGRAPHER Hester + Hardaway

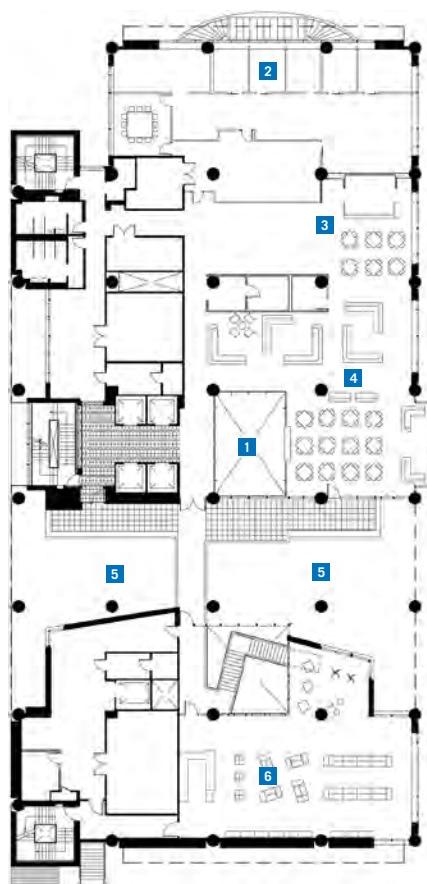
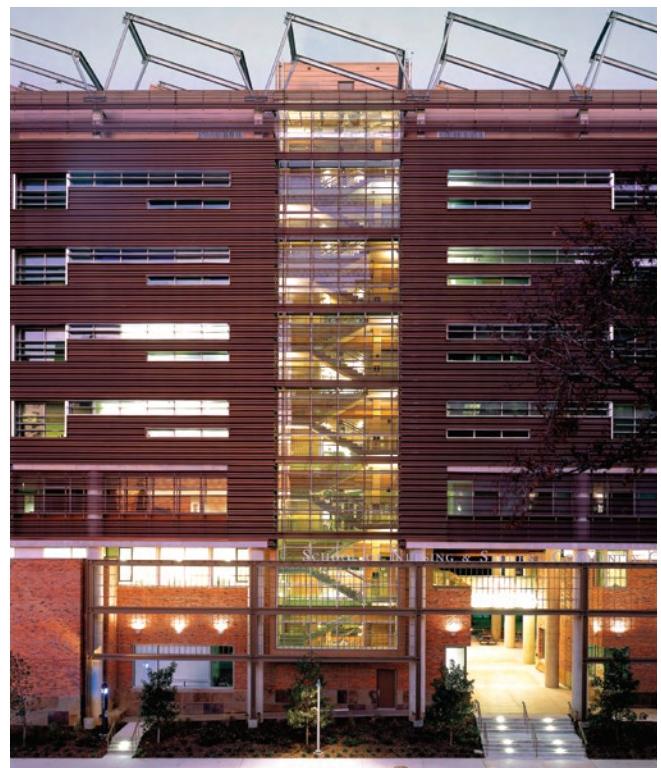
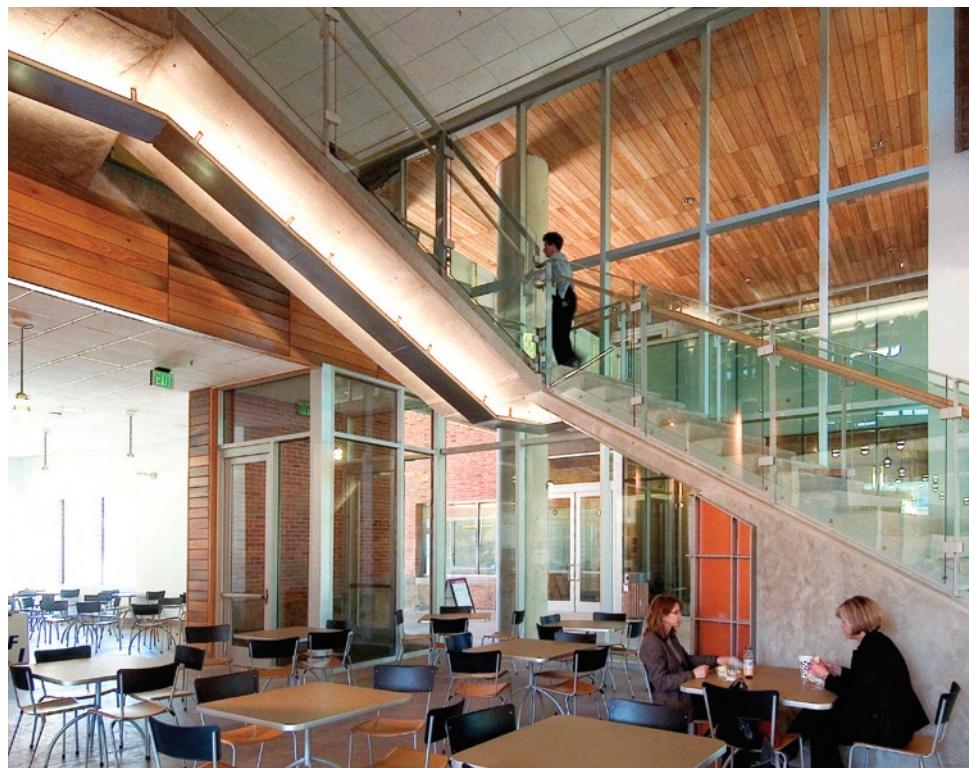
RESOURCES CONCRETE MATERIALS: TXI Houston; LIMESTONE: New Mexico Travertine; STONE: San Jacinto Materials; ENTRANCES AND STOREFRONTS: Vistawall; GLASS: Viracon; GLAZED CURTAINWALL: Vistawall; UNIT SKYLIGHTS: Supersky; FENCES, GATES AND HARDWARE: Mytex Industries;

THE School of Nursing enhances human health and productivity while having as little impact on the environment as possible. It is itself a healthy building that was built with 50-percent recycled materials and designed to reduce energy use by 40 percent and water use by 60 percent. The project, submitted for a LEED Gold rating, was selected by the AIA Committee on the Environment as a 2006 Top Ten Green Project.

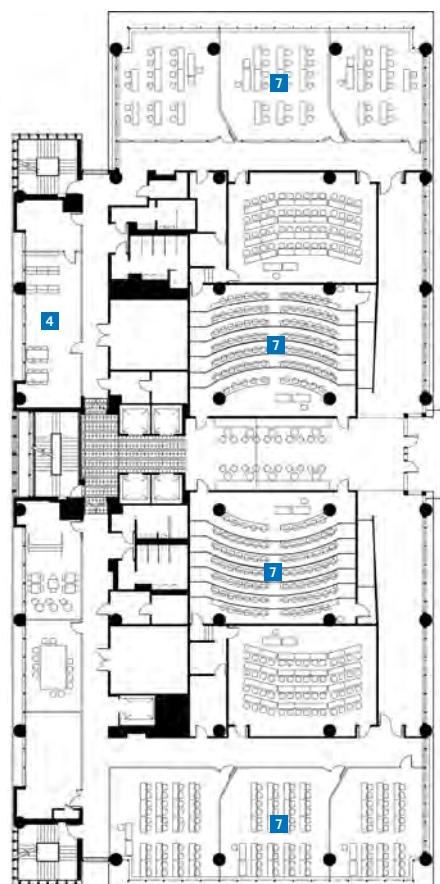
The building not only balances the art of architecture with the science of sustainability, it wears it as its clothes. The fabric of each facade was determined in response to the different solar demands of each exposure. Sustainable lessons are evident and presented in beautifully crafted ways: systems that reject heat, direct daylight, recycle rainwater, allow for photovoltaic panel integration, and use local materials.

The building was designed in tiers with public spaces on the first two levels, teaching spaces on the third and fourth floors, and office and seminar spaces on the top four floors. ■

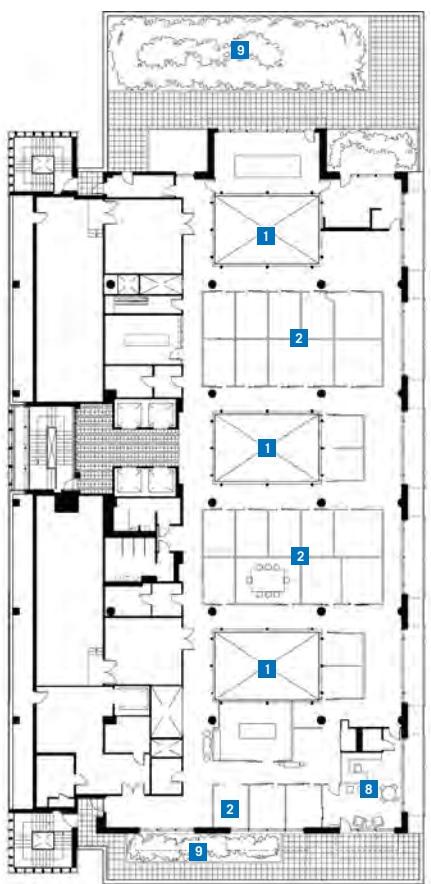
ARCHITECTURAL WOODWORK: Laynecorp Architectural Millwork; WATERPROOFING AND DAMPPROOFING: Henry Blueskin; VAPOR RETARDERS: Henry Blueskin; ROOF AND WALL PANELS: ProClad (Wade Architectural Systems, dist.); MEMBRANE ROOFING: Carlisle Syntec; ROOF PAVERS AND BALLAST: American Hydrotech/Terra Pavers; METAL DOORS AND FRAMES: CECO; WOOD FLOORING: Kaswell & Co.; SPECIAL WALL SURFACES: Agrifiber Panels; DEMOUNTABLE PARTITIONS: KI



SECOND FLOOR



THIRD FLOOR



EIGHTH FLOOR



Stonehedge Residence

PROJECT Stonehedge Residence, West Lake Hills

CLIENT Withheld by request

ARCHITECT Miró Rivera Architects

DESIGN TEAM Juan Miró, AIA; Miguel Rivera, AIA; Ken Jones, Mary Elizabeth Liggio

CONTRACTOR Four Corners Construction

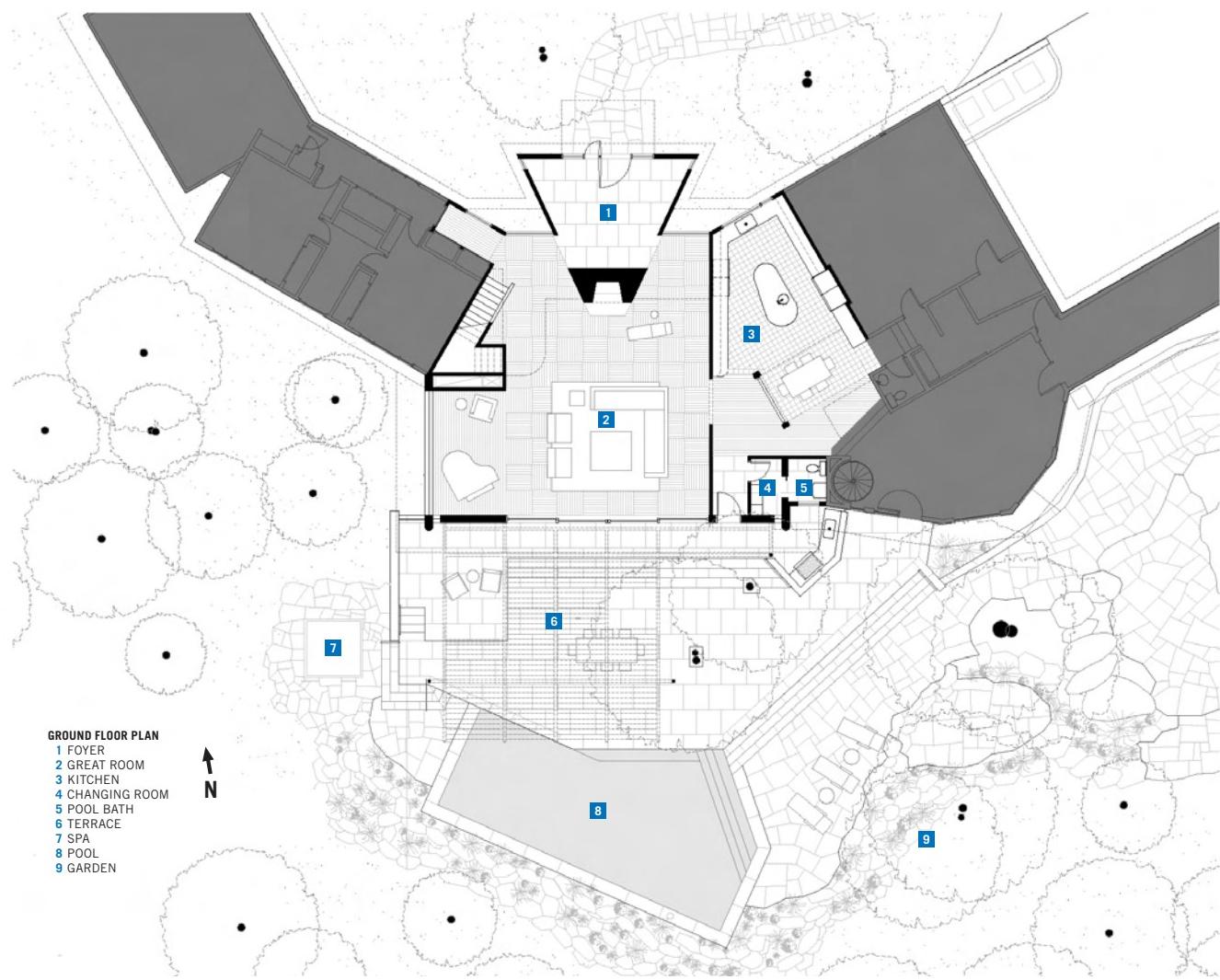
CONSULTANTS Brad Peterson, P.E. (structural)

PHOTOGRAPHER Paul Finkel of Piston Design

RESOURCES METAL WINDOWS: Hope's Windows

THE challenge of this project was to work on a house (built in the 1980s) that the clients had recently renovated, but that they felt still needed further adjustments to improve the connection of the house's interior spaces with the existing swimming pool and garden and to improve the quality of the public spaces of the house.

The completed design addresses both concerns through three key interventions. The entry was reconfigured to create a clear procession which didn't exist before. The great room was expanded in volume to establish a clear hierarchy of spaces in the house while a two-story glazed wall with sliding doors allows the house to flow onto the terrace. The terrace and trellis were created to unify the house and garden and to filter the harsh Texas sun. The travertine terrace meets the great room with wide, generous steps and extends to the edge of the pool without need of a guardrail. **T**





Texas Hillel

PROJECT Texas Hillel-The Topfer Center for Jewish Life, Austin

CLIENT Texas Hillel

ARCHITECT Alterstudio Architects with Black + Vernooy Architecture and Urban Design

DESIGN TEAM Kevin Alter; Ernesto Cagnolino, AIA; Russell Krepert; Mariana Moncada; Tim Whitehill; Keune Shawn Peter; Sinclair Black, FAIA; Andrew Vernooy, AIA; Jay Bolsega, AIA

CONTRACTOR Flynn Construction, Inc.

CONSULTANTS Jaster Quintanilla & Associates (structural); Kent Consulting Engineers (MEP); The Wallace Group (civil); Eleanor McKinney (landscape); Bommarito Group (interiors and furnishings)

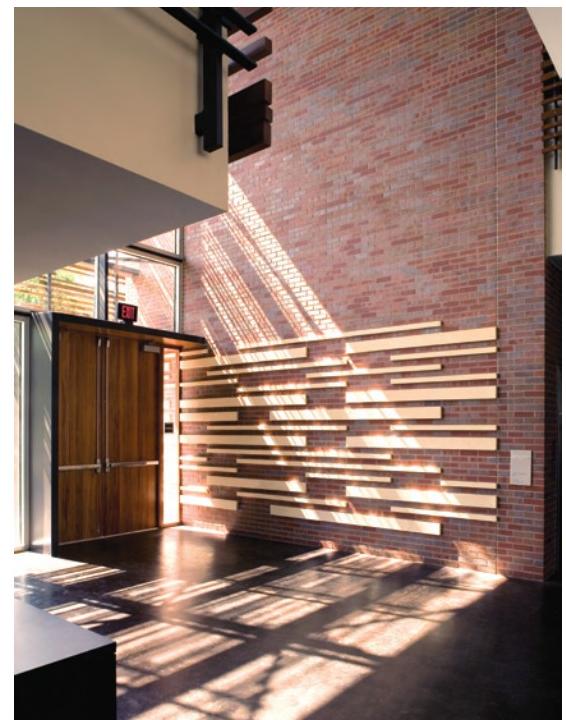
PHOTOGRAPHER Paul Bardagjy

RESOURCES **MASONRY UNITS:** Featherlite; **CAST STONE:** Frichtman; **MASONRY VENEER:** Kansas Brick & Tile (Elgin-Butler); **WATERPROOFING AND DAMPPROOFING:** Grace Construction Products; **ROOF AND WALL PANELS:** MCBI Metal Roof and Wall Systems; **MEMBRANE ROOFING:** Stevens Roofing Systems; **FASCIA AND SOFFIT PANELS:** Petersen Aluminum; **METAL DOORS AND FRAMES:** Deansteel; **ACOUSTICAL CEILINGS:** US Gypsum; **METAL CEILINGS:** Hunter Douglas; **EXTERIOR PLASTER SYSTEMS:** STO Corp.

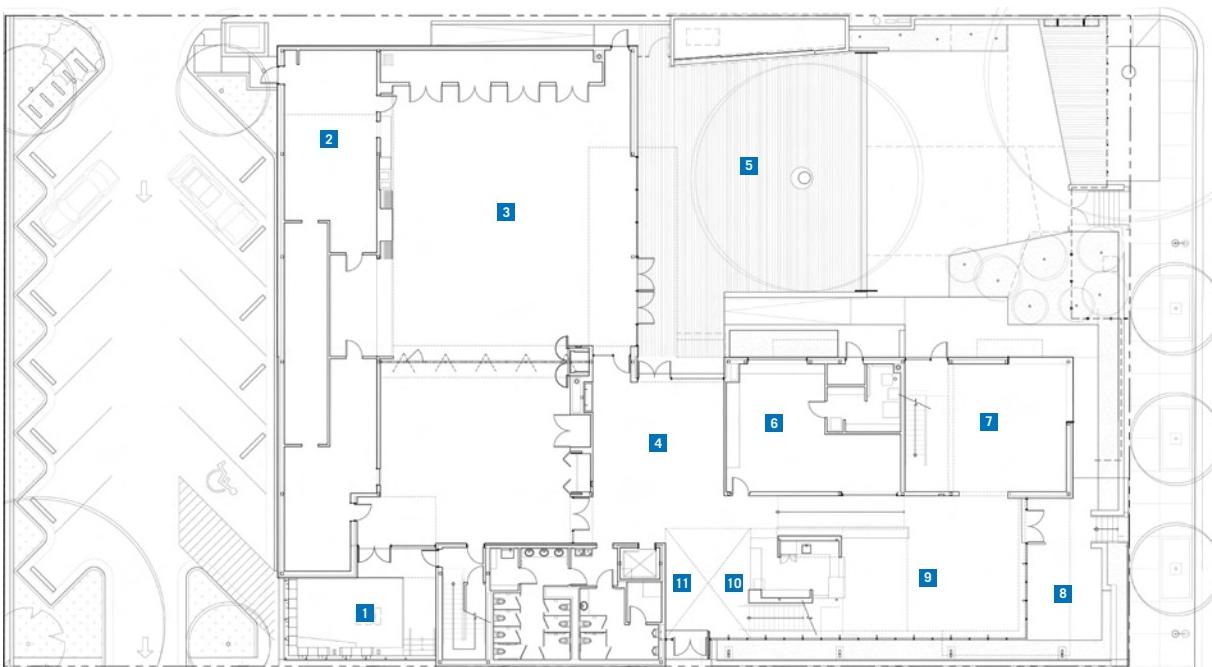
THE design focused on two principal goals—to orchestrate an inviting building that would encourage students to venture within and to create a place where spirituality would be part of everyday life, not something removed to a sacred sphere.

The exceptional nature of the building's program is the presence of the three principal movements of Judaism worshiping at the same time, in the same place. Texas Hillel is an important community center for the more than 4,000 Jewish students at The University of Texas at Austin.

Bold siting on the corner of a busy West Campus intersection and glass curtain wall gently define the precinct of the building while inviting the passerby to venture within. A variegated ipe screen that wraps the building at the second story provides shade for the building and at the same time hints at being a Sukkah—a temporary structure with religious symbolism from the harvest festival of Sukkot. The screen's ability to both provide religious symbolism and perform the function of making exterior spaces more inviting encourages student occupation and presents the students themselves as the primary image of the building. ■



SECTION WEST





Wesley Gallery

PROJECT Chinati Foundation Wesley Gallery, Marfa

CLIENT Chinati Foundation

ARCHITECT Ford Powell & Carson Architects and Planners

DESIGN TEAM John Gutzler; Tim Apgar

CONTRACTOR Cook Construction Company

CONSULTANTS Don Ray (structural)

PHOTOGRAPHER Andy Mattern, Artimbo

RESOURCES | UNIT MASONRY WALL ASSEMBLIES: Featherlite; METAL ROOFING: MBCI; CUSTOM DOOR STRUCTURE: R-B Welding; GLASS: USG; SPECIAL CEILING SURFACES: USG; PLASTER: El Rey Stucco; PAINTS: Kelly Moore

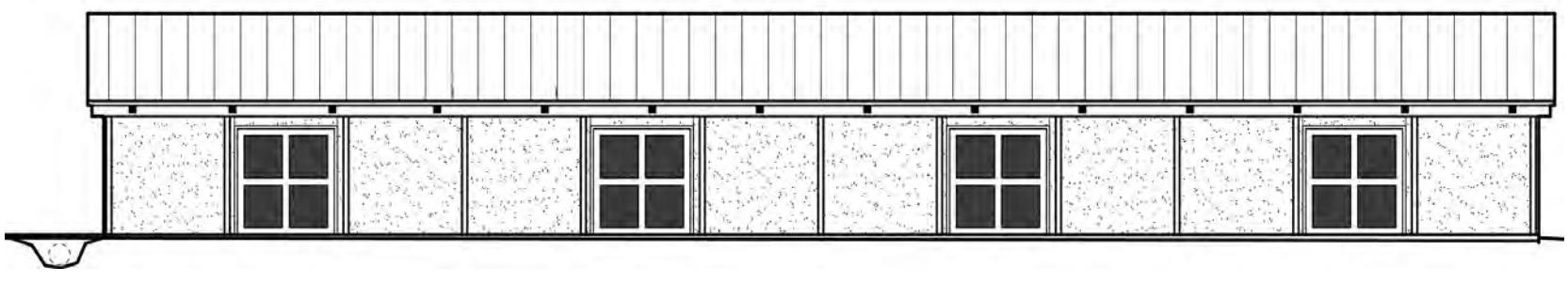
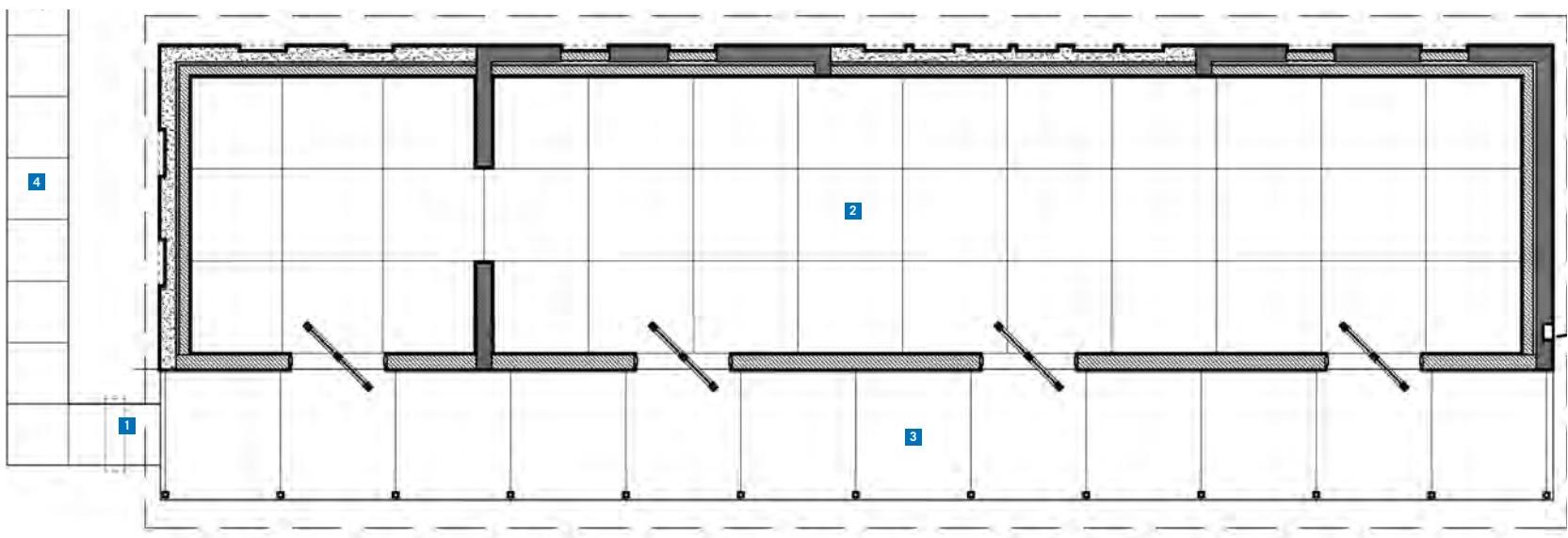
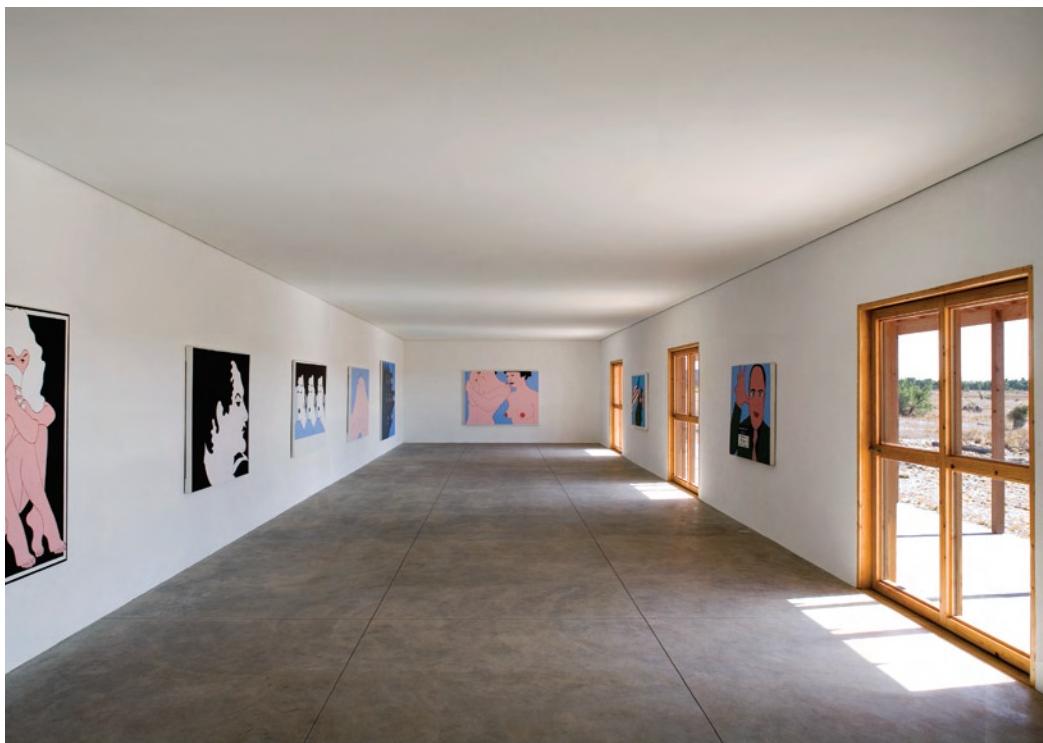
AN abandoned stable of crumbling adobe and concrete was converted to a permanent gallery.

Preserving as much of the building as possible, walls, floor slabs, and roof structure were rebuilt. Mass walls were combined with an insulated and vented attic space. New aluminum louvers at gable ends are above heavy-dash plaster walls.

Windows at south, west, and north walls were filled in leaving recesses to express the rhythm of their original locations. A new east porch with four new rotating wood and glass doors between columns create a balanced main facade. These doors bring light into the gallery and allow for access and ventilation. No artificial lighting is used. The thermal mass of the walls keeps the space tempered year-round.

The floor plan uses portions of an existing wall to divide the building into one-quarter and three-quarter rooms. This creates an intimate entry area and one long wall for artwork opposite the natural light from the east doors.

Emphasis was placed on respecting the historic scale and spatial proportions. The solution created a building that is subtle in detail, uses no power for lighting or conditioning, and does not upstage the artwork. ■



EAST ELEVATION



World Birding Center

PROJECT World Birding Center, Mission

CLIENT Texas Parks and Wildlife

ARCHITECT Lake/Flato Architects

DESIGN TEAM David Lake, FAIA; Bob Harris, AIA; Roy Schweers; Isabel Mijangos; Darryl Ohlenbusch, AIA; Margaret Sledge; Heather DeGrella

CONTRACTOR SpawGlass and Wilson Construction

CONSULTANTS Architectural Engineer's Collaborative (structural); Encotech Engineering Consultants (MEP); Kingscreek Landscaping (landscape); Archillume Lighting Design (lighting); Introspec (specifications)

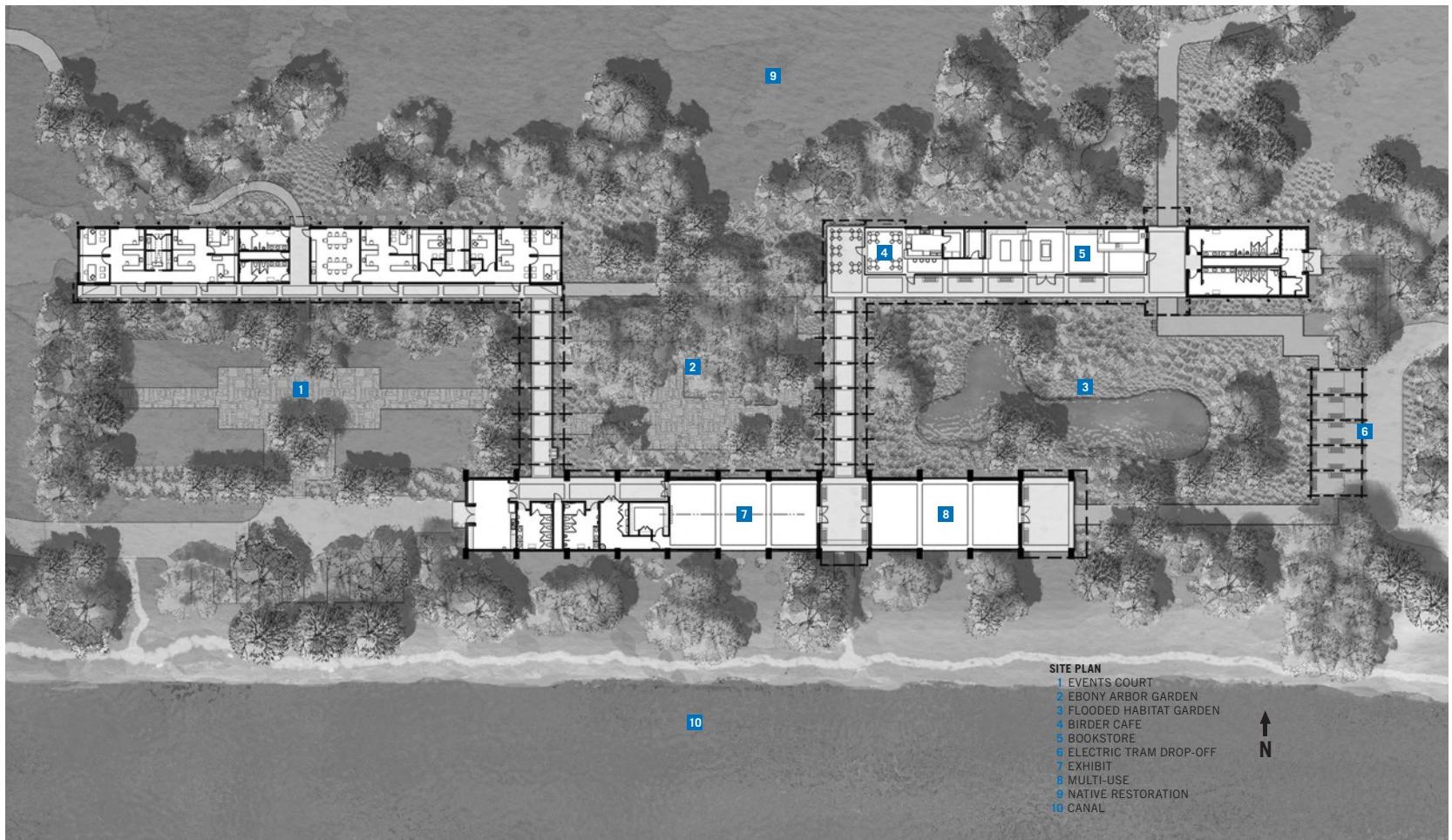
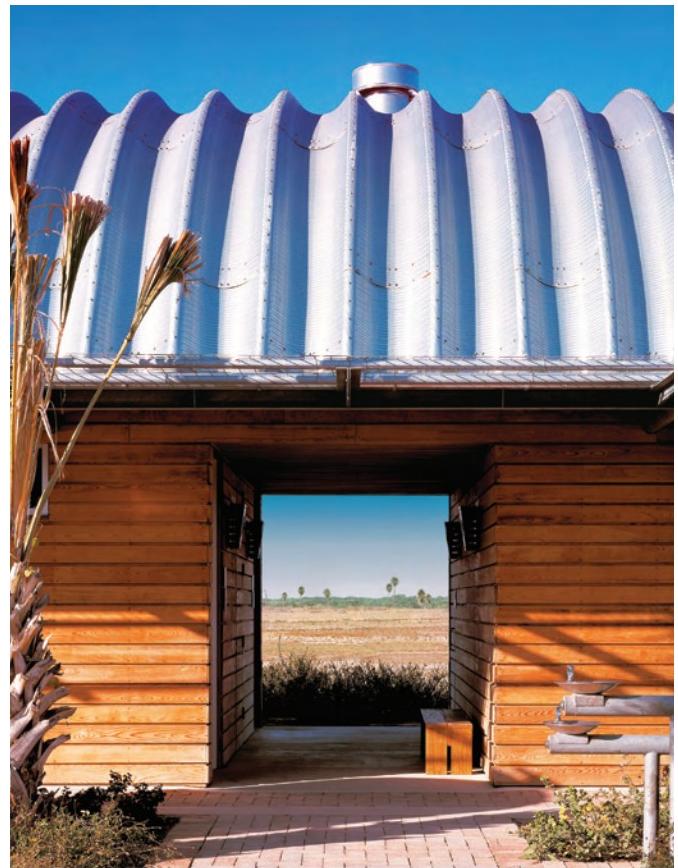
PHOTOGRAPHER Paul Hester

RESOURCES MASONRY VENEER ASSEMBLIES: D'Hanis Brick & Tile; ROOF AND WALL PANELS: Kalwall; METAL ROOFING: American Shelter Technologies; GLASS: Viracon; ALUMINUM STOREFRONT SYSTEMS: Manko Window Systems (BGR Specialties, dist.); CUSTOM COPPER LIGHT FIXTURES: Two Hills Studio; LIGHTING CONTROL: Lutron Grafik Eye Lighting System

THE design approach was to do more with less.

The architecture learned from the regional vernacular, responded to the harsh climate, and minimized disturbance of existing habitat. The building creates a gateway between disturbed agricultural land and a 1,700-acre native habitat preserve.

Sustainable features included reducing the building program from 20,000 square feet to 13,000 sq. ft., which resulted in a 35 percent savings in materials, energy, and maintenance. Breezeways and arbors link buildings together, which also reduced interior space by 4,000 square feet. The complex was designed with structures running east to west to catch prevailing breezes and with deep porches facing south, east, and west to block summer sun. Exterior trellises shade windows, and the narrow floor plate allows for cross ventilation and daylighting. Arch panels comprise an efficient structural system that also serves as roofing to enclose the maximum amount of space, while using 48 percent less steel by weight compared to traditional framing. The rainwater collection system harvests 47,000 gallons for irrigation. ■



TSA STUDIO AWARDS

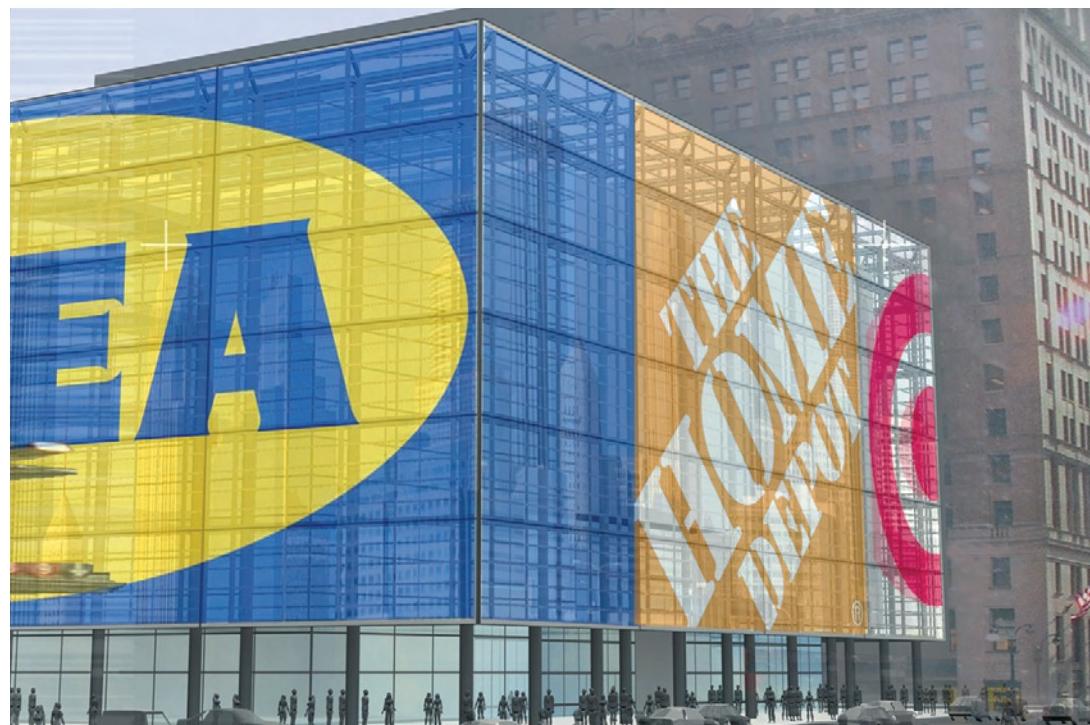
The review of Studio Award entries followed the jury's finalizing its selections for Design Awards. From the 48 submittals, the jury kept 14 for a second round before deciding to award seven projects. Three of them in particular garnered praise from the jurors—Square of Circles by Jay Smith, AIA, of Dallas; Houston Skyscraper by Michael Kross, an architecture student at Rice University; and Design>Build>Texas by architecture students at UT Austin.

Of Square of Circles, Machado said: "I think it's a very ingenious building. It's full of invention and has a very fresh idea. It's playful and it's beautiful. I've never seen anything like it. I imagine that being inside and being close to that tree can be a very beautiful experience. I would like to underline its freshness, its novelty. As a little pavilion, or a gazebo, it's a great idea."

Trahan described Houston Skyscraper this way: "If urbanism is about density and diversity, I think this does an exceptional job of taking that density and diversity into a high-rise structure skinned with a consistency that seems to beautifully respond to the variety in the program but unify that program. It's also nice how the building at times acts as a shading device because it's an introverted high-rise, but at other times you can imagine the sun beginning to illuminate the ground plane around it and so the freeing of the base of the program has resulted in a unique experience. I hope it's built someday."

Design>Build>Texas, according to Schwartz, is "a very poetic, regional project. I applaud not only the work of the students but their professor in this design-build exercise to create an award-winning building in its own right. But in addition to the process of design-build used as a methodology for teaching students, I think this is another example of care and caring relationship to the landscape and of the role of educating young architects."

STEPHEN SHARPE



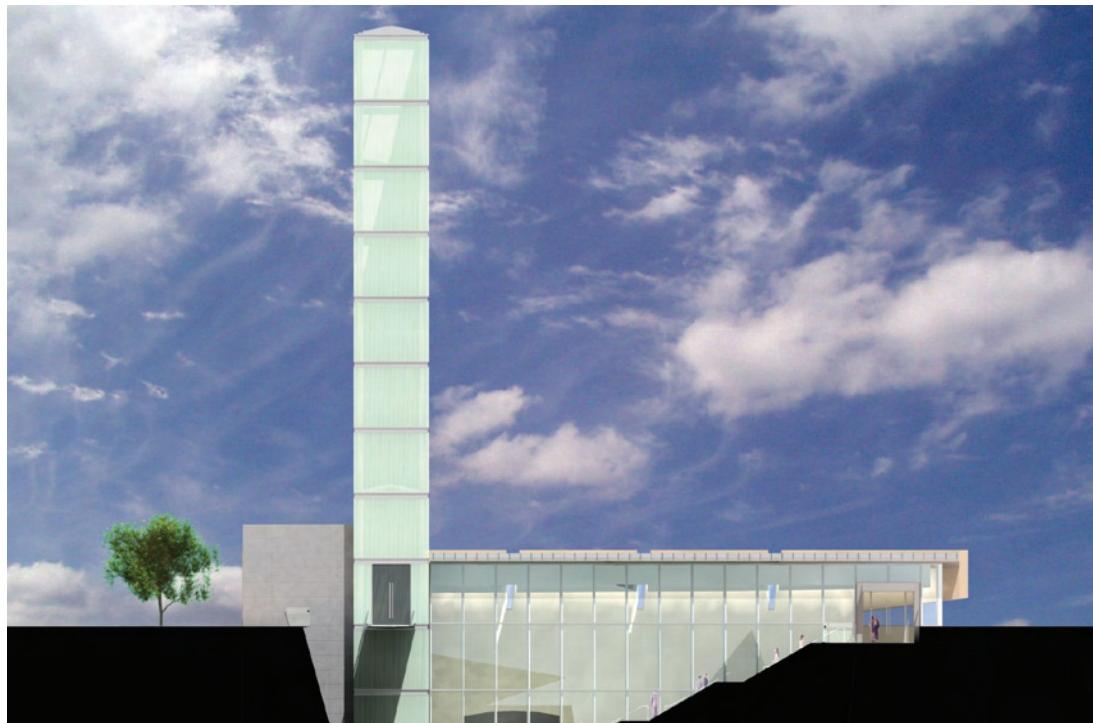
CUBE *RTKL Associates*

The concept is to create a single powerful iconic statement for the new focus of the Penn Plaza District. The idea is to make a singular architectural statement that has multiple identities, and multiple reads. This is accomplished by creating a relatively inexpensive building shell, and then wrapping the 7th Avenue facade with a high-tech glass projection wall that will appear to float away from the core building. By projecting color, pattern, light, images, and text, each tenant (Target, Home Depot, and IKEA) will have the ability to promote brand and identity, retail imagery, and spectacular light shows along three 100 x 200-foot screens. The building is a sophisticated fusion of architecture and brand that brings focus and elegance to the district.

Unity Plaza Station

RTKL Associates

Like the vestibules and living rooms of a residence, a city's plazas are spaces of civic and cultural significance that articulate the urban structure. Plazas are centers of collective activity, as well as connecting instruments of circulation. Unity Plaza Station is unique within the Dallas Area Rapid Transit system. Contrary to stations elsewhere along its lines, Unity Plaza is an underground station located beneath Central Expressway. Circulation follows a pattern similar to that of most subway stations—from train to platform, to stair/escalator/elevator, and finally to station portal at street level. A long, curving limestone-clad wall running north-south delineates the eastern edge of the site, mediating between the plaza and Central Expressway. The station opens itself to the plaza and the neighborhood beyond through a generous glazed wall. The intent is to "blur" the boundaries between station and plaza, and to make these two elements interdependent yet mutually supportive.



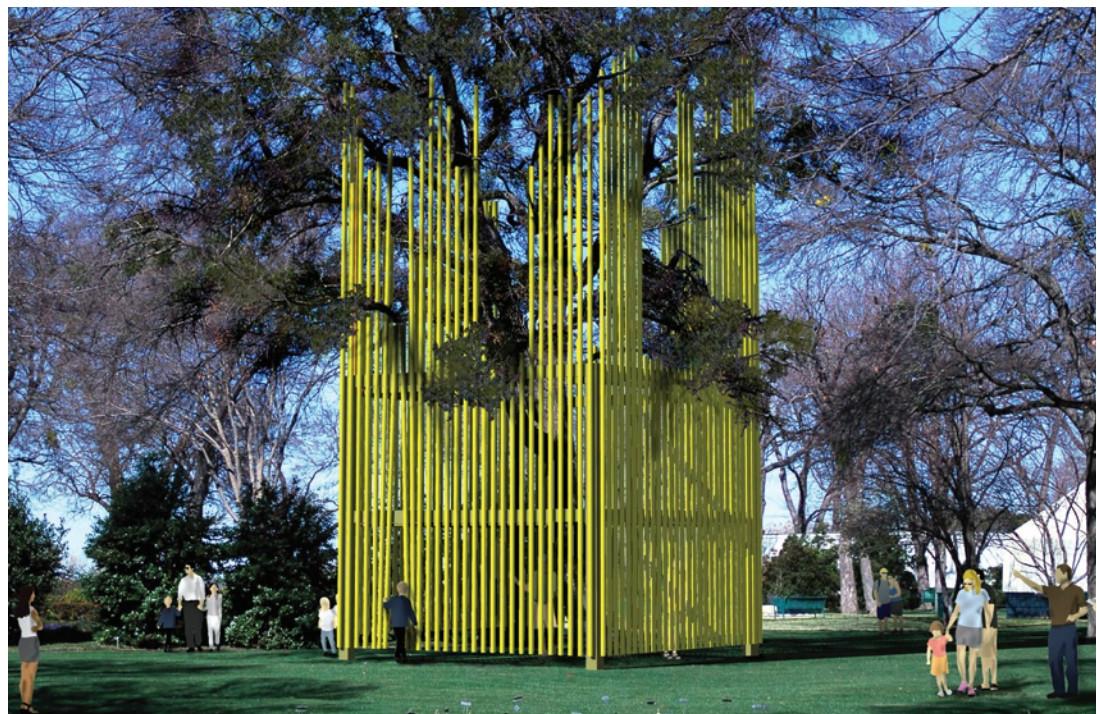
Design>Build>Texas *UT Austin School of Architecture*



The architecture school recently initiated and completed Design>Build>Texas, a design/build studio for upper-level architecture students. This course was developed as an educational prototype as well as a prototype for the design and construction of an environmentally responsible house. This project offers a replicable process for architectural education, and also the physical model of a small house. Sixteen students spent the Spring 2004 semester engaged in research that included studies of history, site, climate, land-use, architectural precedents, as well as building technologies. The severely degraded Texas Hill Country ranchland, on which the house project is located, is currently undergoing extensive environmental remediation. Design>Build>Texas integrated the conservation priorities into the site and building design through its attention to materials, systems, and limited landscape development. Constructed over three semesters, the project was completed in early 2005.

Square of Circles

Jay Smith, AIA

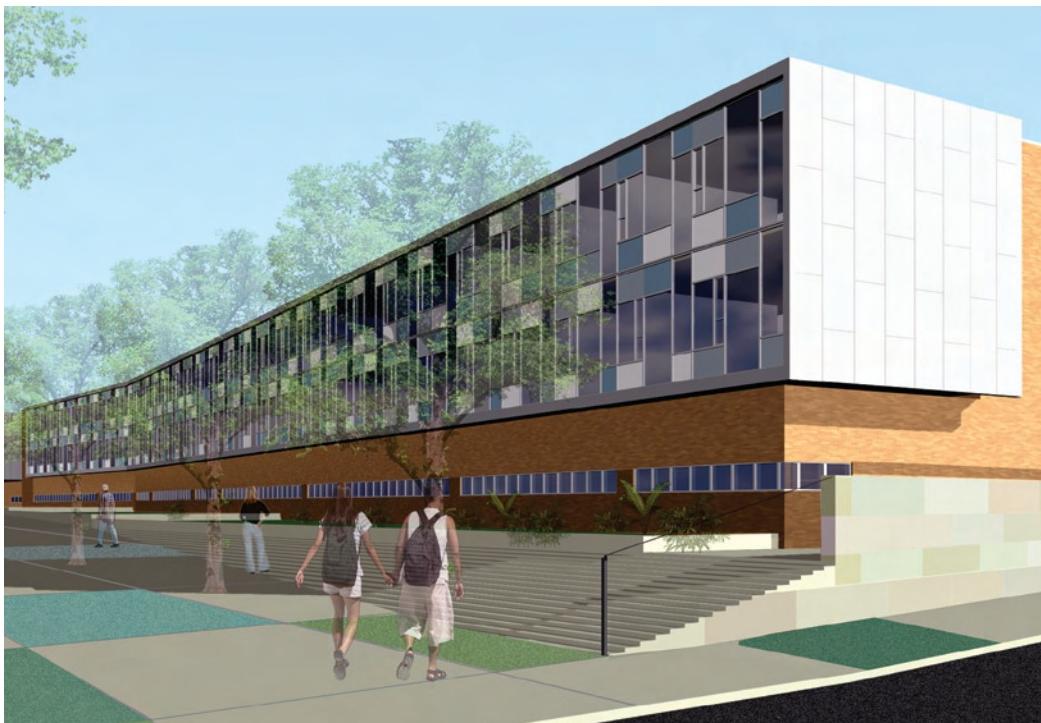


This design was a winning entry in the 2006 Ultimate Tree House design competition held by the Dallas Arboretum (see p. 120). The program required that the tree house be interactive, meet state accessibility requirements, and not attach to the tree. The 13 winning entries were constructed and will be exhibited on the arboretum grounds through this year. Square of Circles consists of 108 vertical sewer and drain pipes on a 16 x 16-foot plan. The pipes are painted yellow and hinged 16 feet above the ground on a wood frame. Each pipe extends from just above the ground up until it encounters a branch so that each pipe is a different height. Visitors can swing the pipes side to side and move between them. The pivot also allows the pipes to sway with the breeze.

Hector Garcia Middle School

Perkins + Will

The architectural design for a new 175,000-sq.-ft. school for 1,200 students reflects the programmed social organization planned around three teams of students per grade level, and includes a diverse range of academic spaces to support traditional, interdisciplinary, and project-based instructional models. Supporting the community, the building allows after-hours public access to the gymnasium, library, and performing arts facility. The school reclaims four city blocks in a blighted urban area, located immediately south of downtown Dallas. Registered for LEED Silver certification, the design solution creates appropriate climatic responses while maximizing northern daylight and providing sweeping skyline views for students. Aesthetically, the school expresses the forward-looking educational program while reflecting Dallas' tradition of regional modernism.



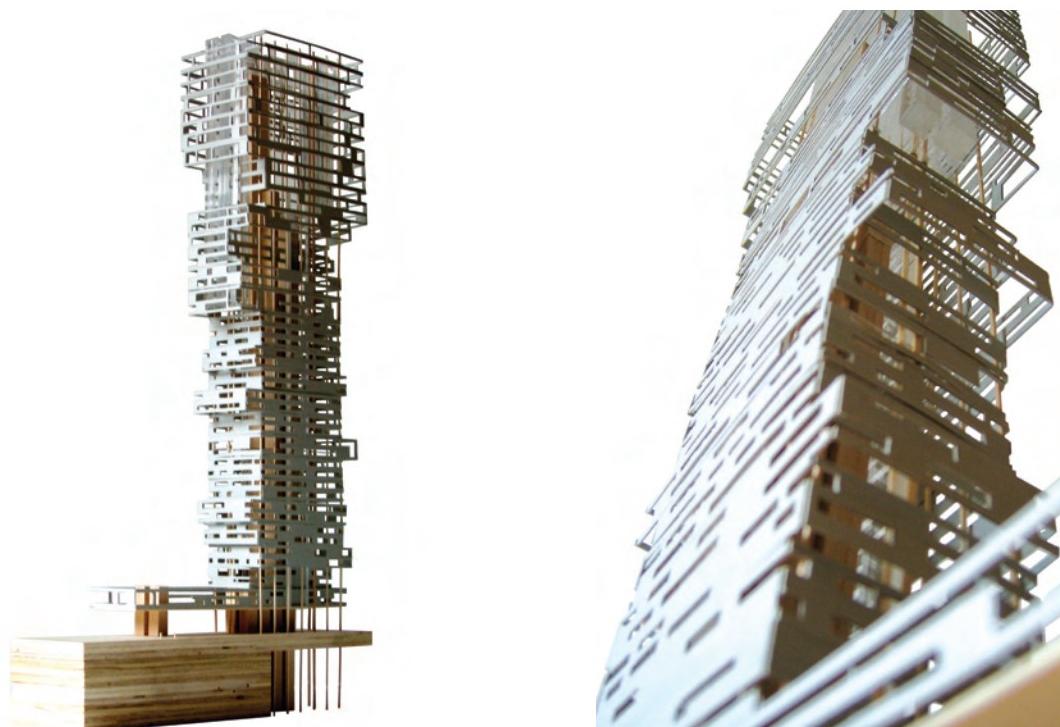


A new 121,500-sq. ft. student housing for the Maryland Institute College of Art will serve as a gateway to the campus. The building includes living modules, art studios, a gallery, a black-box theater, and a career development center. This design intends to challenge the way the community perceives art. We want the students and the school to transcend traditional boundaries and change the way one thinks about art. This scheme offers opportunities for both the students and the school to express themselves by going beyond traditional artistic mediums. MICA is made up of a unique and diverse group of creative individuals, and the place they live should reflect this distinct personality and character.

Houston Skyscraper

Michael Kross, student at Rice University

Increased mobility in communications and transportation has seen the traditional central business district lose favor to peripheral centers. Nowhere is this trend more salient than in Houston, where at least one of the motivations for building tall no longer applies. This project takes as its premise that for a skyscraper to develop it must be motivated by a new factor: its potential to house a wide variety of spatial conditions, sizes, and programs, all within a very high density and small footprint. This design encompasses 1,260,000 square feet. With this in mind the project is sited in the Greenspoint district of Houston in close proximity to George Bush Intercontinental Airport at the intersection of I-45 and Beltway 8. The site's value is its proximity to the airport and economic potential for travel-related businesses, housing, retail, and entertainment.





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Tanna Allergy and Asthma Clinic



PROJECT Tanna Allergy and Asthma Clinic, Fort Worth

CLIENT Tanna Real Estate, LLC

ARCHITECT Nader Design Group

CONTRACTOR Muckleroy Falls Construction, Inc.

CONSULTANTS J.B. Davies (civil); Frank W. Neal and Associates (structural); Wells Doak, Inc. (MEP); Don Wheeler, ASLA (landscape)

PHOTOGRAPHER Charles Smith

Privacy and bright, open spaces were the main goals for the Nader Design Group when developing the Tanna Allergy and Asthma Clinic. The waiting room and administration areas are infused with natural light from clerestory windows that crown a central light well. The curved roof provides additional space for second-level file storage, while establishing an airy interior. Vibrant colors throughout further accentuate these lively open spaces. The clinic's 5,932-sf layout allows doctors and staff to enter from a dedicated, covered parking area on the north side, while patients enter under a covered porch at the southeast corner. Administrative areas are located in the central core, allowing the staff direct access to all exam rooms. Patients are able to privately circulate to exam rooms located at the facility's periphery. The result is a definitive separation between the clinic's public and private realms, with natural light diffusing the boundaries. In addition to creating a well-organized interior, the Nader Group crafted an exterior that complements its Fort Worth South location. By respecting the scale and material palette of the surrounding buildings,



the Tanna Clinic maintains the continuity of its environment while creating a distinctive new presence.

ANDI BEIERMAN

RESOURCES CONCRETE PAVEMENT: BB Enterprises; UNIT PAVERS: Pavemaster; MASONRY UNITS: Elgin-Butler; Acme; GLUE-LAMINATED TIMBER: Henson's Lumber; LAMINATES: Techline; METAL ROOFING: Berridge; WOOD AND PLASTIC DOORS AND FRAMES: Timely; ENTRANCES AND STOREFRONTS: Vistawall; GYPSUM BOARD FRAMING ACCESSORIES: Smith Drywall; TILE: Business Flooring Specialists; CARPET: Business Flooring Specialists; WALL COVERINGS: Kwik Paint; PAINT: Kwik Paint; LETTERS AND PLAQUES: OMC Industries; AWNINGS: Berridge



GROUND FLOOR PLAN

- 1 WAITING
- 2 BREAKROOM
- 3 EXAM ROOM
- 4 OFFICE
- 5 NURSE'S STATION
- 6 ADMINISTRATION
- 7 INJECTIONS
- 8 COVERED PARKING



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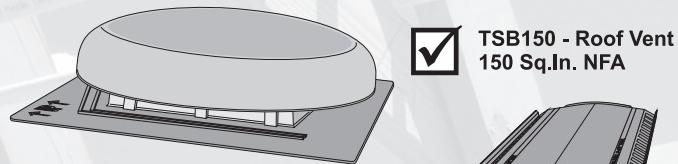
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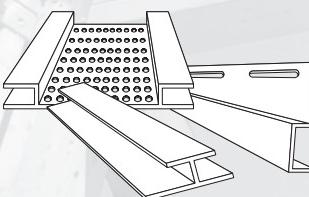
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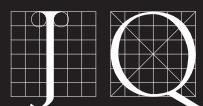


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Children's Medical Center



PROJECT Children's Medical Center, Dallas

CLIENT Children's Medical Center

ARCHITECT HKS, Inc.

CONTRACTOR Centex Construction Company, Inc.

CONSULTANTS HKS, Inc. (structural); CCRD Partners (MEP); Mitchell Associates (interiors and graphics); The Lighting Practice (lighting); Sonia King (murals); Gene Burton & Associates (equip planner)

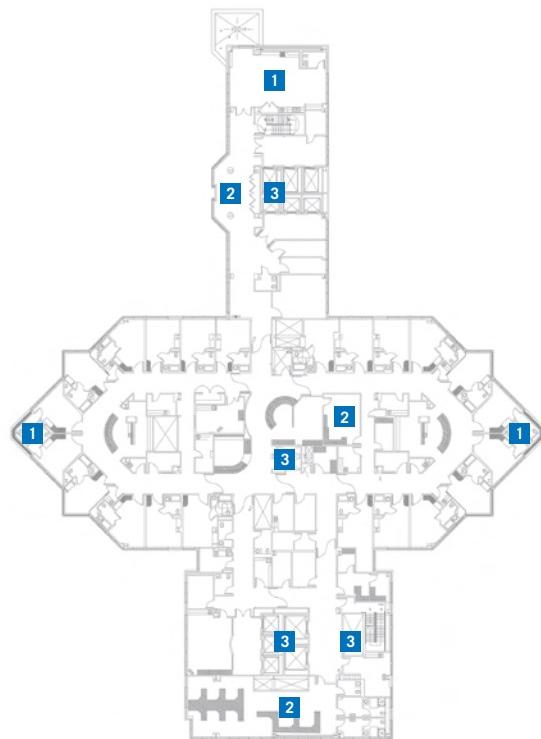
PHOTOGRAPHER Ed LaCasse

To complete a unique and challenging expansion for the Children's Medical Center of Dallas, HKS and Centex worked together to design and build a six-story addition atop an existing six-story building. "HKS was brought on board to maximize the vertical expansion possibilities of the hospital's existing bed tower so that additional children's patient care and medical treatment would be available," said Roy Gunsolus, AIA, HKS' senior vice president and project manager. "The original bed tower was a six-story concrete structure designed for a one-story addition. HKS switched to a lighter weight steel structure, added lateral bracing, and maximized the structure's code capacity allowing six floors to be added." The 159,000-sf expansion doubles the size of the East Tower and adds approximately 132 beds, while the high-rise tower design offers a dramatic view of the Dallas skyline. The building's footprint was expanded through triangular projections on each of the bed tower's four faceted ends, and a barrel vault at the east

link completes the hospital's signature form. According to David Vincent, AIA, HKS' principal medical planner, some of the building's exterior void spaces were transformed into functional interior areas allowing increased family amenities. "Today, the hospital is able to offer families space for a sleepover couch as well as comfortable seating," Vincent said. The opening of the six floors is the first part of an aggressive expansion underway at Children's to meet the needs of a rapidly growing pediatric population in North Texas. Completed in January 2004, the addition is part of the \$100 million expansion at the Motor Street facility.

ANDI BEIERMAN

RESOURCES CONCRETE MATERIALS: Lattimore Concrete; PRECAST ARCHITECTURAL CONCRETE: GFRC of Texas; LAMINATES: Wilsonart Pionite; MEMBRANE ROOFING: Suprema; METAL DOORS AND FRAMES: VTI Inc.; WOOD AND PLASTIC DOORS AND FRAMES: VTI Inc.; METAL WINDOWS: Kawneer; GLAZED CURTAINWALL: Kawneer; TILE: Daltile; ACOUSTICAL CEILINGS: USG; WALL COVERINGS: Tandem Contract; PAINT: ICI; FLOORING: Toli Flooring, Roppe Base, Armstrong Flooring, Nora Rubber Flooring, D4-Tile, Bisazza, Boluy Contract Carpet; SIGNAGE AND GRAPHICS: Morrison Architectural Sign Co.; MANUFACTURED CASEWORK: Howard McKinney Inc.; BLINDS, SHUTTERS, AND SHADES: Mecho Shades



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Protecting Against Moisture

Controlling water in all its forms requires an understanding of how moisture moves

by Joseph L. (Cris) Crissinger



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This article was adapted from "The Great Moisture Movement," an article that originally appeared in the August 2005 edition of Interface magazine published by the Roof Consultants Institute.

Volumes have been written about moisture and its movement. This discussion will inform the reader of the various ways that moisture can move in and take up residence in a building cavity (assembly), such as the space between the exterior and interior walls. For purposes of this discussion, moisture means water in any one of its three physical states – solid, liquid, and gas – although the physical states that affect buildings the most are liquid and vapor. While general methods of controlling moisture movement may be mentioned, actual corrective measures are not within the scope of this article.

Moisture movement occurs when it moves from one state or one point to another. Here are a few simple rules regarding moisture movement:

- Moisture flows downhill.
- Moisture looks for an opening.
- Moisture follows the path of least resistance.
- Warm air holds more moisture than cool air does.
- Moisture moves from a higher humidity to a lower humidity.
- Moisture moves from warmer temperature to a cooler temperature.

- Moisture moves from higher vapor pressure to a lower vapor pressure.

Put another way, just think high to low, like the evening weatherman showing a high pressure moving to a low pressure.

Beginning with water in its solid state (ice), if enough heat is added it changes to water. If more heat is added the liquid changes to a gaseous state. Removing heat causes the reverse to occur. Therefore, it can be said that heat or the absence of heat is the mechanism that allows water to change states.

Methods of Movement

Moisture does not usually enter a building assembly as an obvious cascading flow of liquid. Sometimes it has more subtle ways of making an entry, such as:

- catching a ride in moving air;
- moving up a concrete foundation as capillary action; or
- hiding as invisible moisture in vapor diffusion.

Generally, moisture will move through any building material that is porous or fibrous, such as wood, brick, concrete, fibrous insulation, and drywall. But it does move through some porous materials faster than through other porous materials. The cell structure of the building material determines which state of moisture will

move through a material and how easily. Materials that do not completely block moisture movement and allow some moisture transmission are called *retarders* because they only retard or slow transmission. Materials that block moisture transmission are called *barriers* because they form a barrier to stop moisture movement.

For discussion purposes, the following four methods of moisture movement will be considered:

- air movement;
- capillary action;
- liquid flow; and
- vapor diffusion.

Under the right conditions, *air movement* can move moisture into the building assembly from both exterior and interior sources. However, air movement cannot deposit moisture into a building assembly unless the following conditions exist:

- the moving air contains moisture;
- there is some type of opening in the building shell; or
- there is a difference in air pressure as measured across the opening.

Moisture gets in exterior air from surrounding soil that obtains its moisture from weather events such as rain, snow, hail, heavy dew, etc. Moisture enters the interior air from normal occupancy activities such as drying clothes,



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moisture and allows it to drain to the exterior

cooking, taking showers, and normal bodily functions like breathing and perspiring.

Openings in the building shell include intentional openings such as doors and windows, and unintentional openings, such as cracks and missing components (brick, sealant, etc.). Difference in air pressure is a function of temperature and absolute humidity. *Absolute humidity* is the actual amount of moisture in a given volume of air, regardless of temperature. Excluding the effects of condensation, changing the temperature or volume of the air will not change the quantity of moisture in the air. *Relative humidity* is measured in percentages and represents the amount of moisture in a given volume of air at a specific temperature as relative to the amount of moisture that volume of air can actually hold at that temperature. In other words, relative humidity is the ratio that compares the amount of moisture actually in the air to the amount of moisture that the air will hold. Changing the temperature or volume of the air will change the relative humidity.

Air movement can be controlled by one or more of the following methods:

- reducing the amount of moisture in the air;
- controlling size, location, and number of openings in the building; or
- controlling the pressure differential across the opening.

A tube that has an opening the approximate size of a hair is a capillary. *Capillary action* or suction occurs in porous materials such as masonry, concrete, and wood. Remember the paper towel commercial that shows how one paper towel absorbs better than another. That demonstrates capillary action. Capillary action depends on the size of the pores and the amount of moisture available and can occur above grade and below grade. Surprisingly, increasing the pore size does not increase capillary action. Actually, the opposite happens if pore size is increased. Thus, a burlap bag does not absorb water as well as the paper towel.

It is possible to set up capillary action with materials that individually do not support capillary action. For instance, when two pieces of aluminum, vinyl, or painted wood siding are installed with overlapping edges in ship-lap fashion, the space where the siding overlaps can become a simple capillary that can allow moisture to enter the building assembly. In this situation, there can be a small enough gap between the overlapping edges to allow water to drain off the surface of the siding, over and

under the edge, and then be sucked up between the two edges and into the structure.

Capillary action can exist above grade and below grade, but it seems to be more aggressive in below-grade conditions. *Below-grade capillary action* can occur when ground water is absorbed by concrete or masonry footings, then migrates, by capillary action, through the foundation walls and into a concrete slab or wood floor, and eventually seeps into the building assembly or even evaporates into the building interior. *Above-grade capillary action* includes conditions such as moisture being deposited on the face of exterior brick. A brick's anatomy includes a maze of small pores that suck up the moisture with no help from outside forces, such as wind or gravity. The capillaries carry the moisture through the brick and into the building assembly.

Capillary action can be controlled by:

- reducing or eliminating moisture;
- plugging the pores; or
- increasing pore size.

Liquid flow is probably the most dynamic method of moisture movement. Liquid flow from groundwater can be controlled by installing one of or a combination of the following:

- drainable backfill such as coarse gravel;
- control joints in concrete to control cracking;
- drainable building materials, such as specialty drainage products or grooved rigid insulation;
- perforated piping that ties into the building storm drainage; or
- waterproofing membranes.

Liquid flow from rainwater can be controlled by providing:

- proper roof drainage;
- proper surface water runoff; and
- appropriate siting of structure.

Vapor diffusion can also move moisture into the interior building assembly from the interior conditioned space and from the exterior.

Diffusion occurs when a vapor pressure exists across a material that has a high permeance rating. The amount of moisture passed depends on the material's permeance or "perm" rating, the vapor pressure differential, and the area of the material. The *perm rating* of a material is its ability to resist moisture movement. Thus, materials that block only a portion of moisture transmission are often called vapor retarders because they retard, but do not stop, vapor

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movement. A vapor barrier stops or at least reduces moisture movement. Figures 1, 2, and 3 illustrate how vapor diffusion may react to a wall assembly without a vapor retarder, a wall assembly with a vapor retarder, and an interior finish wall with an opening.

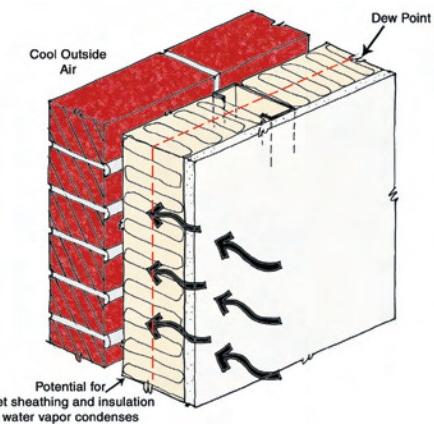


Figure 1 - Insulated assembly without vapor retarder

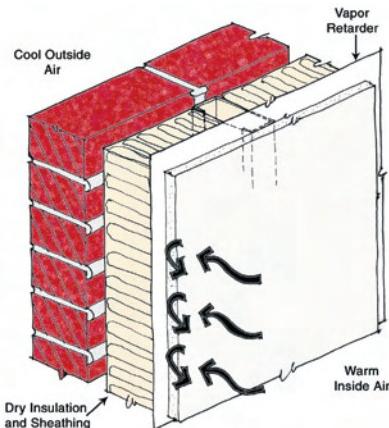


Figure 2 - Insulated assembly with vapor retarder

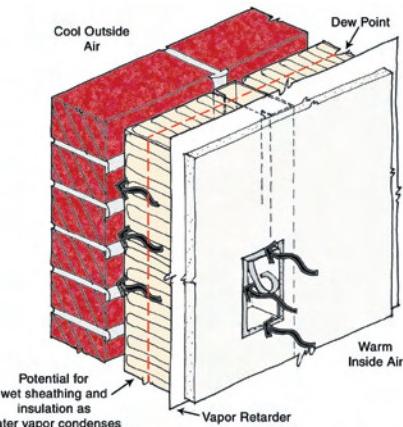


Figure 3 - Water vapor movement by air leaks

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Typically, in a heated space that is in a cold climate, vapor diffusion is from the warm interior to the cold exterior. In a cold space that is in a warm climate, vapor diffusion is from the warm exterior to the cool interior. However, there are exceptions to this rule. For instance, when the sun heats exterior brick that has been wetted by dew, rain, snow, etc., the heated brick warms the moisture in the brick, thus driving the moisture into the cooler building assembly. Even buildings with heated interior spaces in a cold climate can be subject to this phenomenon.

The temperature of the brick and the moisture within the brick can exceed the temperature of the heated interior, which creates a pressure differential between the interior and exterior. When this happens, moisture can move from the warmer surface of the brick to the cooler building assembly and possibly into the building interior. This phenomenon is one of the main reasons why interior finishes – such as latex or acrylic paint on an exterior wall – should be breathable, and why vinyl wall covering as an interior finish on an exterior wall may be a recipe for trouble.

Actually, this would be true for any type of wall construction that passes vapor, including EIFS and precast concrete. Finish materials that do not breathe can act as a vapor retarder and trap moisture behind them. Perforated vinyl wall covering is often marketed as breathable. However, it only breathes through the perforations, which can become clogged when painted. Most latex paints can be recoated multiple times and still remain breathable. Furthermore, depending on the building assembly, the wall cavity can act as a duct and provide a passage for moisture to move into an interior wall partition assembly.

The key point to remember is that moisture is always on the move. When I served in submarines, a frequent question that was asked during a candidate's qualification examination was, "What is the difference between a leak and a flood?" Of course, the correct answer is: "If I find the water, it's a leak. If the water finds me, it's a flood." Knowing how moisture moves through a building assembly will allow proper moisture control through careful design and selection of materials, and will allow you to find the moisture before it finds you.

Joseph L. Crissinger has 22 years of experience as construction materials specifier. He is a partner with McMillan Smith & Partners Architects in South Carolina.

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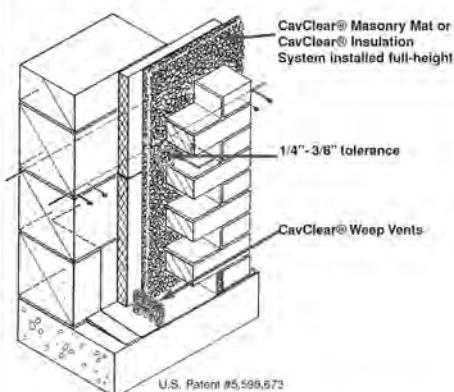
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Minimizing Indoor Mold Problems in Building Systems

The following is adapted from a position paper approved in June 2005 by the Board of Directors of the American Society of Heating, Refrigerating and Air-Conditioning Engineers. The complete document is posted at www.ashrae.org.

ASHRAE has a long history of researching, developing and publishing information and guidance that addresses moisture/mold management within buildings. We emphasize that problems can generally be avoided by proper design, construction, and operation. Comprehensive moisture/mold management requires multi-disciplinary input from professionals with various areas of expertise. Any potential conflict between moisture management and energy conservation goals can be significantly mitigated through proper design and operation.

Policymakers are urged to account for the multi-disciplinary aspects and seek the most accurate scientific and technical information

available on moisture/mold management to avoid developing policies that unintentionally exacerbate or fail to address the issue properly. ASHRAE's technical expertise should be utilized in the development of any policies addressing moisture/mold management.

Comprehensive moisture management should address the complexity of the interaction of building systems, operation, and maintenance and occupant activities. The concepts described in this document represent ASHRAE's basic recommendations to address moisture in buildings. Buildings/systems/operations satisfying these key concepts are more likely to comprehensively manage moisture/mold.

Recommendations for Moisture Management

Comprehensive moisture management should address the complexity of the interaction of building systems, operation, maintenance and occupant activities. The following represent

ASHRAE's basic recommendations to address moisture in buildings. Buildings/systems/operations satisfying the factors listed below are more likely to comprehensively manage moisture/mold.

1. Building envelopes, penetrations, and building systems are designed and built to achieve protection of the indoor environment and the building materials from water, including both liquid and vapor, infiltration or accumulation. Design and construction accounts for the changes in material hydro-thermal properties as a function of both time and moisture load.

2. Building and system design takes into consideration moisture that will be created internally as well as influences from the exterior that could cause moisture accumulation (condensation) on surfaces or within materials.

3. Building and system design, operation and maintenance provide for drying of surfaces and

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materials that might be prone to moisture accumulation under the normal operating conditions of the building (e.g., entryway floors and exterior wall construction assemblies).

4. Building and system design, operation and maintenance provide for water management of surfaces and materials that are expected to have moisture present (e.g., HVAC evaporator coils and bathroom fixtures).

5. Mechanical system design properly addresses ventilation air. Mechanically introduced ventilation air is filtered and conditioned (temperature and humidity) before it is introduced into the conditioned spaces. Exhaust and ventilation air systems are designed and controlled so that neutral or positive pressure differential is maintained between the indoor and outdoor conditions. For humid climate zones, provide for a positive pressure differential between indoor and outdoor conditions during mechanical cooling system operation.

6. Building and system design, construction and operation take into account current and intended occupant uses of the building.

7. Each building has an O&M plan used by operating personnel to properly manage the systems in the building. Appropriate O&M is essential to long-term performance and moisture/mold management of the building and its

Comprehensive moisture/mold
management requires multi-
disciplinary input from professionals
with various areas of expertise.

systems and to the satisfaction of the occupants. Changes in the operation of the building from the intended design could result in increased moisture and/or mold proliferation.

8. The sequence of operation for the HVAC system contains appropriate provisions to:

- dehumidify or humidify as required, without overcooling or overheating;
- manage humidity during both occupied and

unoccupied periods;

- control pressurization throughout the various operational conditions of the building; and
- provide monitoring of critical conditions and have alarms to notify operating personnel of conditions that are outside of proper performance.

9. Moisture accumulation is investigated in a timely manner and steps are taken to identify and control the source of the water, and assure that any mitigation and remediation is performed in a way that protects the occupants. Effective communication between building management and occupants occurs during this process. Preventive maintenance and inspection procedures that allow for the rapid identification of moisture accumulation, removal of the moisture, assessment of any resulting damage, and evaluation of the potential for mold growth in the area are used to minimize the growth of mold within buildings and systems. Appropriate procedures for the removal or cleaning of mold growth are used to minimize the opportunity for dissemination of mold within the building.

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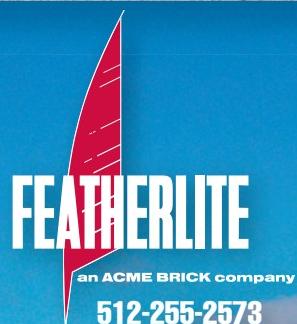
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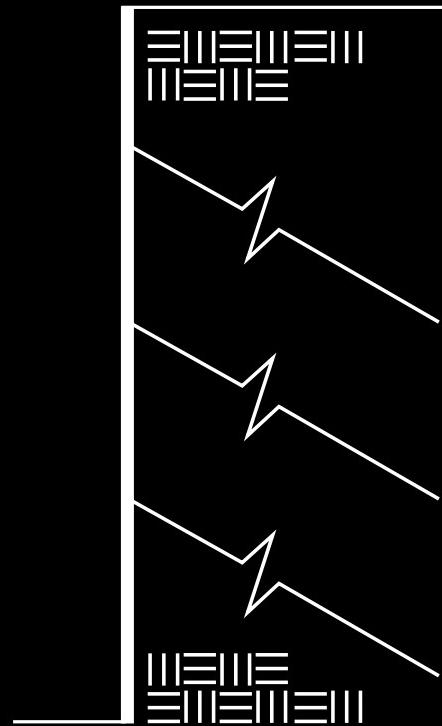
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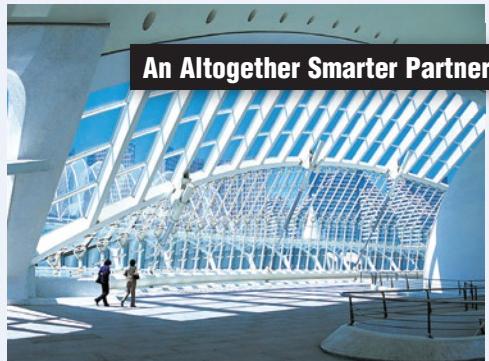
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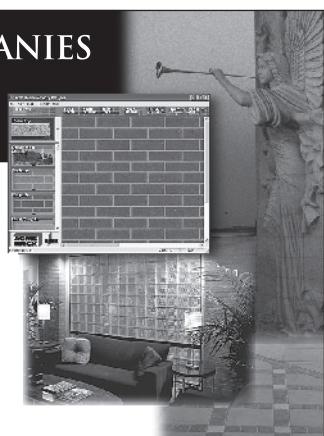
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Fort Worth, TX 76109

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www.hansonbrick.com

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Hanson Roof Tile

booth 401

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Deerfield Beach, FL 33442

800.624.4152, fax 954.426.2260

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Dallas, TX 75243

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Headwaters Construction Material/SCP is a producer of concrete masonry units which includes our full line of lightweight and architectural block plus concrete brick for residential and commercial applications.

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Cedar Hill, TX 75104
888.422.7233, fax 972.775.1265
www.iccsafe.org

The International Code Council, a membership association dedicated to building safety and fire prevention, develops the codes used to construct residential and commercial buildings, including homes and schools. Most U.S. cities, counties and states that adopt codes choose the International Codes developed by the International Code Council.

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booth 316

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factured for a large Ford project in Oklahoma. According to Luke Gresham, engineer-in-chief of Acme plants at the time, "He [Ford] wanted a Mexican brick so we went ahead and made him an ASTM machine-made brick...that fell into that category aesthetically."

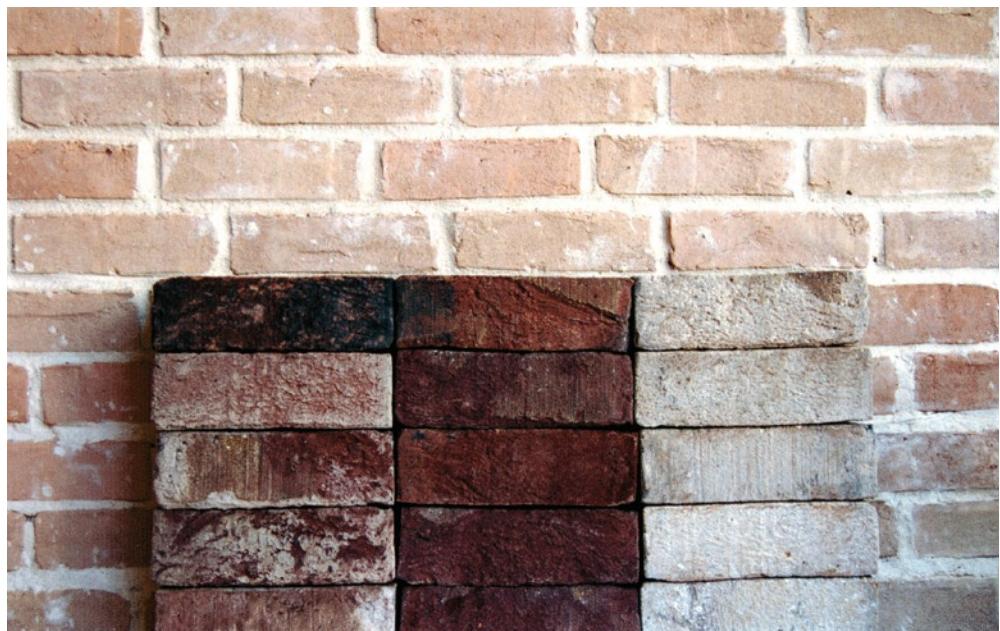
Ford's association with Acme's "El Fords" high-tech artisanal simulation experiment was arguably at odds with his preference for low-tech handmade brick. Yet his subsequent relationship to the Skidmore College project and the Nordmeyer soft-mud plant in Rio Grande City provide evidence for his receptiveness to simulated handmade brick produced through appropriately engineered technology that incorporates varying degrees of mechanization.

For more than a decade, Texans have not had to look far for an exemplary case of a large-scale manufacturer engaged in the production of simulated handmade brick. Starting in the 1990s, the robot-equipped Acme soft mud plant in Butler near Elgin produced an average of 46 million molded bricks annually. The soft mud was produced by mixing ground and sifted clays mined at the plant site into a blend at a 60/40-percent ratio of silt and sand to clay. This blended, water-saturated clay then was conveyed into the moulding system that incorporated a series of brick molds that were sanded prior to filling. [The author wishes to thank Acme's Jim Krueger, manager of the molded-brick plant, for his guided tour earlier this year, and James Nader, AIA, for arranging the tour. The soft-mud process was still in operation at the time, but soon after was replaced with a new stiff-mud production line.]

The entire computer-controlled process was by no means trouble-free, however, and was relatively high-cost in terms of gas, electricity, and water consumption. Short stoppages were common during the brick molding, dry setting, and robotic packaging stages. Workers intervened to clear away excessive mud droppings or coggings, to replace broken cutting wires in the vertical extrusion system, or to pick-up, re-arrange, or toss out damaged brick during the setting and packaging stoppages.

The Industry's Future

As any architect working in the Lower Rio Grande Valley will attest, the only aesthetically correct source of replacement bricks for historic reconstruction purposes are the extant artisanal brick plants on the Mexican side of the border



(above) Three varieties of machine-molded bricks from Acme's Elgin plant are shown in front of a wall built of handmolded, gas-fired brick from Reynosa Brick Company. (below) A worker at the Elgin plant intervenes in the dryer-car unloading process to double and group unloaded dried bricks into layers prior to being transported by robotic equipment into a kiln. Earlier this year Acme switched to a different technology at the Elgin plant.

that mold bricks the old fashioned way—with workers who knead clay as if it were dough, put globs of it into sanded wooden molds, disperse it into the mold and level it off with a wooden leveler or by hand, empty the mold onto a patio or drying surface that is smoothed-out ground. The natural dirt surface of the drying floor imparts to hand-molded brick its own rough texture and imperfections. Moreover, the clay used in these artisanal plants is from the same riverine sources used for more than a century. In recent decades, gas-firing technology has been adopted in many of these plants while others still fire kilns with wood.

At the present time, it appears that the future of handmade brick production in the riverine brickmaking belt of the municipality of Reynosa resides in a handful of plants in the Rancho Grande and Ejido Los Longorios sectors.

The plant with the highest profile is Ladrillera Reynosa, owned and operated by Joel Rodríguez Flores. With more than 30 years of participation in the Texas market, this plant has combined traditional hand-molding with mechanized technology, including machinery that moves and mixes raw materials for consistent clay texture and composition, and 10 gas-fired kilns.

By contrast, the smaller Reynoso family's plant (Ladrillera Reynoso) exemplifies a type of worker-owner, family-centered entrepreneur-



ialism that is firmly but pragmatically rooted in traditional border brick culture. Established by Diego Reynoso in the late 1930s, the plant in Ejido Los Longorios is currently owned and operated by his son, Antonio "Toño" Reynoso, and grandson, Tony Reynoso, who earned a degree in architecture at a university in Monterrey.

Recent innovations introduced by the Reynoso's to achieve their goal of increasing the quantity and variety of brick produced, and to improve its quality by lessening percentage of water absorption and increasing compressive strength to levels that comply with American Society for Testing and Materials (ASTM) standards. The overall effect has put the Reynoso plant on a technological par (except for gas firing) with the larger, already appropriately mechanized plant of Joel Rodríguez Flores.

At both of these plants, mixed clay is transported by dump truck to roofed molding and drying sheds where bricks are hand-molded and then turned out of the wooden molds onto a level dirt floor. This stage of the process gives each handmade brick – even though thousands are made – a unique form and texture.

The Reynoso family has trained a new generation of brickmakers at the renovated plant, and the expanded workforce has doubled its production to around 60,000 bricks per week. In addition, two older kilns each with a 110,000-brick capacity have been complemented by the construction of two new vault-type kilns with

respective capacities of 150,000 and 85,000 pieces. These new kilns were constructed by the Reynosos to avoid certain labor-intensive tasks associated with the traditional vaultless, scove-type kilns. But more important, the family added the new kilns to maximize the heat during firing, to assure more uniform firing temperatures, and to retain more smoke inside the kiln (since there is less airflow) during firing, which also reduces emissions. Again, this innovation gives small producers like the Reynosos advantages long-enjoyed by larger operators like Joel Rodríguez whose plant still has more than double the kiln capacity (more than one million pieces) of their plant (455,000 pieces).

Relatively speaking, of course, given these kiln capacities and the limitations presented by open-air drying, slow firing (up to 15 days per kiln), and hand-molding, the combined output of the two Reynosa plants cannot begin to approach the 46 million pieces produced annually at Acme's automated soft-mud plant.

Undoubtedly, if O'Neil Ford were alive today, he would be enthusiastic about the enduring hand-molded brick industry in Reynosa and the

recent improvements undertaken by the managers of those plants. Likewise, it is reasonable to suppose that Ford would have appreciated Acme's production of machine-molded brick at its Elgin plant. Ironically, however, competitive pressures combined with lingering inefficiencies and relatively high cost per unit of machine-molded brick led to the conversion this year of Acme's innovative Elgin soft-mud plant to more cost-efficient and less problematic non-molded, stiff-mud extruder technology. This is a setback to the Texas-based production of roughly textured, capriciously marked, irregularly shaped, adobe-like bricks, but could be a windfall to smaller, non-automated, artisanal plants like those in Reynosa.

Scott Cook is professor emeritus of anthropology at the University of Connecticut and now resides in San Marcos. His most recent book is *Understanding Commodity Cultures: Explorations in Economic Anthropology with Case Studies from Mexico* was published in 2004 by Rowman & Littlefield. His *Mexican Brick Culture in the Building of Texas, 1800s–1980s* was published in 1998 by Texas A&M University Press.

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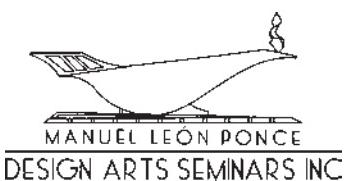
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The advertisement features a black and white photograph of a custom-fabricated ornamental handrail system. The handrail is mounted on a wall and extends diagonally down a set of stairs. The railing has a decorative scroll design. Two vertical posts on the left side of the stairs are engraved with the letters 'ymf'. The background is plain white.

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Projects by Texas Architects Honored by Brick Institute of America

Two projects by Texas architects are among the winners of the Brick Institute of America's 2006 Brick in Architecture Awards. Honored as "Best in Class" in the educational category was Oak Park Elementary School (Corpus Christi) designed by Richter Architects with brick manufactured by D'Hanis Clay Products. Also honored with a bronze award in the educational category was Penn State University's School of Architecture and Landscape Architecture (University Park, Penn.) designed by Overland Partners. The associate architect was WTW Architects and the brick manufacturer was Glen-Gery. For the past 17 years, the Brick Industry Association (BIA) has sponsored the prestigious architectural award programs. As the only national association to represent both manufacturers and distributors, BIA is the authority in the clay brick industry. As such, the Brick In Architecture Awards has become the nation's premiere architectural award featuring clay brick. Any work of non-residential architecture is eligible if brick is the dominant building material and the project was completed within the last five years. Visit www.bia.org for more information.

New Steel Joist Institute Standard Specifications Catalog Available

The Steel Joist Institute, a not-for-profit organization that sets the standards for the steel joist industry and works closely with major building code bodies helping to develop code regulations regarding steel joists and joist girders, released the newest edition of the *Steel Joist Institute's Specifications, Load Tables and Weight Tables* catalog. This 42nd edition is certified by The American National Standards Institute through consensus approval. Designers, detailers, and estimators working with steel joists in new construction can visit www.steeljoist.org to download a free electronic copy. The institute invests in ongoing research related to steel joists and joist girders, and also offers a complete library of publications and other training and research aids.

ASHRAE Updates Existing Buildings Energy Standard

The American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. (ASHRAE), an international organization for the advancement of the arts and sciences of heating, ventilation, air conditioning, and refrigeration, has updated its standard on energy conservation in existing buildings. The updated standard is designed to help owners maximize efficiency by improving operation, maintenance, and energy monitoring. "Energy-saving practices for operation, maintenance, and monitoring are essential for achieving sustainability in existing buildings," Robert Fuller, vice chair of the Standard 100 committee, said. "It is important to ASHRAE and our members that we continue to provide stringent requirements for energy efficiency, and updating this standard helps us continue to be leaders in sustainability." *ANSI/ASHRAE/IESNA Standard 100-2006, Energy Conservation in Existing Buildings* was updated to bring it in line with other ASHRAE guidance, specifically *ANSI/ASHRAE/IESNA Standard 90.1-2004, Energy Standard for Buildings Except Low-Rise Residential Buildings* and the *ASHRAE Handbook, HVAC Applications*. Other changes incorporated in *Standard 100-2006* include updated requirements for compliance that allow for newer technology, such as more efficient lighting, that has been made available since the last update, and a revised bibliography to reflect current documents and new publications. The cost of the *Standard 100* is \$33 (\$26 for ASHRAE members). To order a copy, visit the bookstore at www.ashrae.org.

Tree House Wonderland

Dallas designers channel their inner child through a whimsical competition

by ANDI BEIERMAN



Clockwise from far left: *Leaves Imagination* by HNTB and Brad Bell Studios; *CORE* by Jason Oliver of Corgan Associates; *Casa Musgo*, by Elizabeth Smidt, ASLA, of Great Gardens; *Bamboo Basket* by Chuck Armstrong, AIA, of Corgan Associates; *Ultimate Blooms* by Sebo Shim and R. Kelly Giddens of The Beck Group; and *Arbor-Tropism* by John Wilson, AIA, of FKP Architects

TREE houses have always been structures that beckon the imagination and invite the curious inside to create grand tales and adventures. Now, the Dallas Arboretum invites the world to explore its *Ultimate Tree Houses*, a juried exhibit featuring innovative designs and modern architectural feats.

Local designers designed and built the tree houses with the same creativity and imagination as they did when they were 10 years old, but with more resources. The competition opened in February, attracting 55 submittals; a jury then chose 13 entries and gave each designer a \$2,500 stipend to realize their creations.

The results put a grown-up spin on the conventional notion of the platform-and-rope-ladder model. The designs explore the use of vertical and horizontal space, providing whimsical escapes

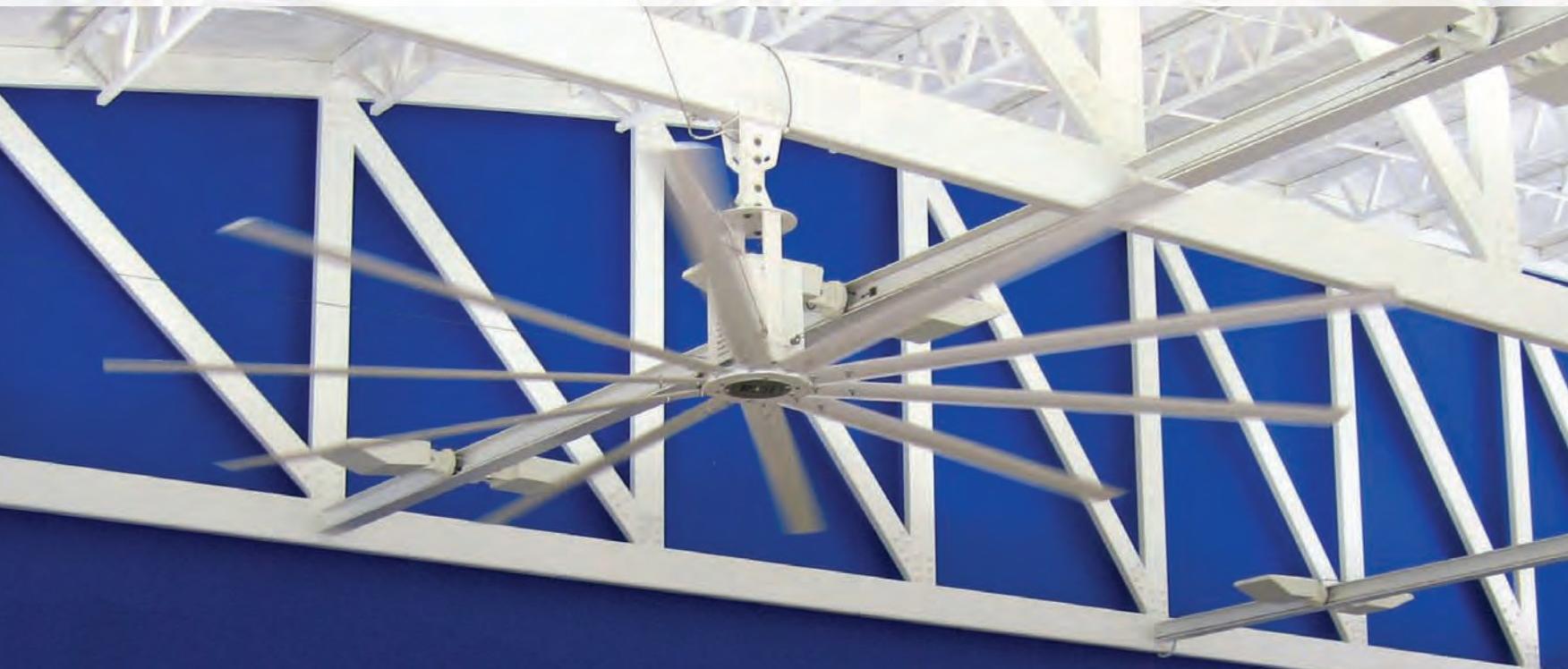
like a hut made of bamboo, a gigantic pot and watering can, and fabric screens amid branches of one of the arboretum's oldest trees. Each house directs attention to the tree at its center, and the structures are subjected to the elements.

"The designs really did engage the trees in a creative way," said Tipton Housewright, AIA. A member of the arboretum's board, Housewright served as the architectural liaison for the exhibit. "There is a lot of modernism displayed," he noted, "as well as abstraction and creativity. The use of non-traditional forms and materials make everyone rethink what a tree house might be."

The *Ultimate Tree Houses* exhibit runs through Dec. 31. For more information, visit www.dallasarboretum.org.

Andi Beierman is a freelance graphic designer in Austin.

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